



# RANCID

## ...AND OUT COME THE WOLVES

Plus **7 bonus songs** from **RANCID** and **LET'S GO**





AUTHENTIC TRANSCRIPTIONS  
WITH NOTES AND TABLATURE

Transcribed by  
**CARL CULPEPPER**

# RANCID

## ...AND OUT COME THE WOLVES

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Pages 2-6 designed by Jesse Fischer and Tim Armstrong.

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MATT FREEMAN  
BASS+VOCALS

TIM ARMSTRONG  
GUITAR+VOCALS

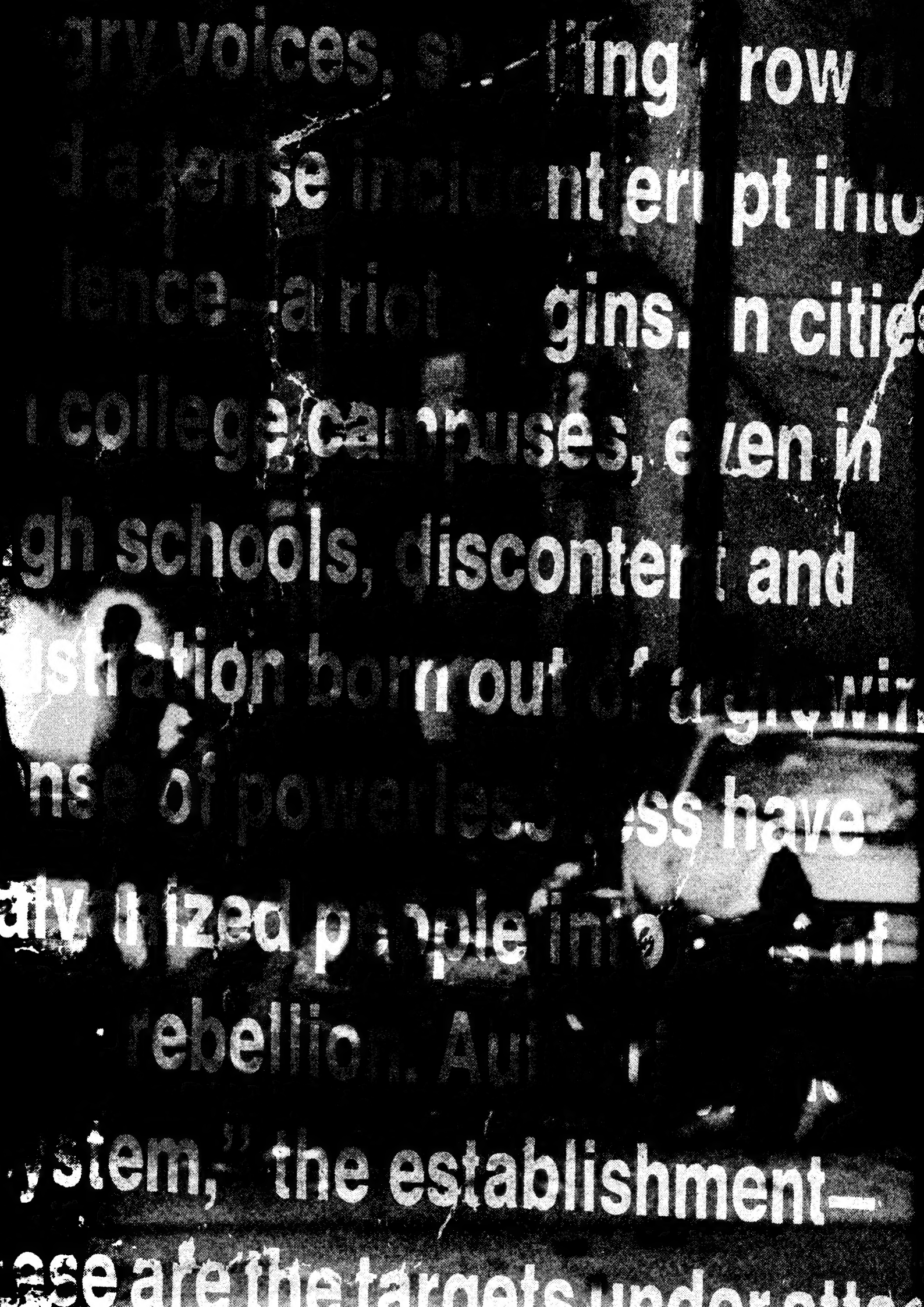
LARS FREDERIKSEN  
GUITAR+VOCALS

BRETT REED  
DRUMS

A FIRE ON THE ~~OTHER~~ CORNER  
AND ITS NEVER GONNA STOP







dry voices, shouting row  
and dense incoherent erupt into  
lence—a riot begins. In cities  
college campuses, even in  
gh schools, discontent and  
ustration born out of a growing  
ns of powerless mass have  
divitized people into  
rebellion. And  
ystem,” the establishment—  
ese are the targets under attack



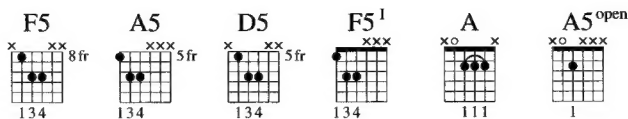


THERE'S A WHOLE  
LOT OF NOTHING



# Maxwell Murder

**Words and Music by Tim Armstrong, Matt Freeman and Lars Frederiksen**



## Intro

**Fast ♩ = 155**  
**Double-Time Feel**

## Verse

(9 sec.) (stick clicks) D5  
 1. Max - well can tell he's in hell,  
 2. Max - well got a hand in this plan,  
 Gtrs. 1 & 2 (dist.)  
 (9 sec.)  
 T  
 A  
 B  
 7  
 7  
 5

C5 just want's you to vis - it him there. Same old game that he's play - in'. C5 His rules are nev - er fair.  
 he knows that you're in this plan. Chop the rock be - fore you bought it. G5 Sick - ness, Maxwell knows you caught it.

### Pre-Chorus

D5

C5

G5

No - bod - y wan - na look back, ev - 'ry - bod - y wan - na get high to - night be - fore they run out of time.

\* P.M. ———— | P.M. ———— | sim.

7 7 7 7 7 7 7  
5 5 5 5 5 5 5

5 3 3 3 3 3 3 3 3 3 3 3 3 3

\* slightly throughout

D5 C5 G

Where's the fel - on, the charg - i - able fel - on, the name of the crook who com - mit - ted the crime?

(Gtr. 2 cont. in slash)

Bass line fret numbers: 7 5 5 5 5 5 7 7 5 5 5 5 7 5 | 5 5 5 5 4 4 4 4 4 4 4 4 4 4

**Chorus**

F5 A5 D5

Gtr. 2

Nine, nine, nine if you real - ly want the truth. Dial

Gtr. 1

Bass line fret numbers: 10 8 | 10 8 10 8 | 3 0 2 0 3 0 3 0 3 0

F5 A5 D5

nine, nine, nine if you can't see it through. He

Bass line fret numbers: 10 8 | 10 8 10 8 | 2 0 2 0 3 0 2 0 7 5

F5 A5 D5

ain't Jack the Rip - per, he's your or - di - nar - y crook.

D5 A5 F5<sup>I</sup> A A5 open

To Coda ⊕

(cont. in notation, 1st time)

Call - ing Max - well Mur - der for you.

Bass Solo

D5

Gtrs. 1 & 2 tacet  
N.C.

D.S. al Coda

⊕ Coda

D5

6

Dial

6

Gtrs. 1 & 2

w/ bar

P.S.

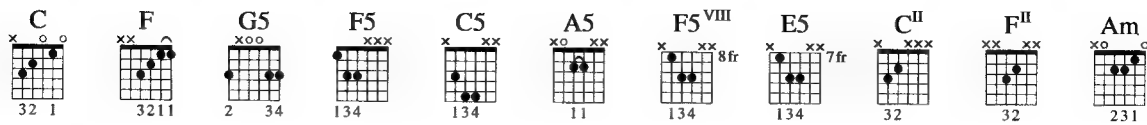
-1/2

\* Turn neck pickup volume to zero; flick selector to bridge position in designated rhythm.



# The 11th Hour

Words and Music by Tim Armstrong, Matt Freeman, Lars Frederiksen and Eric Dinn



**Intro**  
Fast ♩ = 172

Chords: C5, F5, C5, G, C, F

Gtr. 1: w/ Rhy. Fig. 1  
Gtr. 2: (dist.)

Rhy. Fig. 1  
End Rhy. Fig. 1  
Rhy. Fig. 2

*f*

TAB: 5 5 X 6 6 X 5 5 X 4 4 X 0 0 1 2 1 2 1 2 1 2 0

Chords: C, G, C, F, C, G5

Gtr. 2: w/ Rhy. Fig. 2  
Rhy. Fig. 3  
End Rhy. Fig. 3

Gtr. 1  
Gtr. 3 (dist.)

Al - right!

End Rhy. Fig. 2

*f*

TAB: 0 0 5 4 5 4 5 4 5 4 5 4 5 4 5 7 7

## Verse

Gtr. 3 tacet  
Gtr. 1: w/ Rhy. Fig. 3, 3 times  
Gtr. 2: w/ Rhy. Fig. 2, 3 times

Chords: C, F, C, G5, C, F, C, G5, C, F, C, G5

1. Hey of lit - tle sis - ter, do you know what time it was  
face of i - so - la - tion, well that's one you rec - og - nize.

ah, when you fi - nal - ly seen all your brok - en dreams come  
Uh, well you can't get straight it's a lone - ly place and

F5 Rhy. Fig. 4A G5 End Rhy. Fig. 4A

Gtr. 2

crash - ing down your door? And said,  
one - you do de spise. I said,

Gtr. 1 Rhy. Fig. 4 End Rhy. Fig. 4

Gtr. 1: w/ Rhy. Fig. 2, 3 times  
Gtr. 2: w/ Rhy. Fig. 3, 3 times

C F C G5 C F

they de - mand an an - swer, and they de - mand it quick.  
"Bore - dom is for sale now, and help - less - ness you feel.

C G5 C F C G5

Or the ques - tions fade and then the wast - ed days come  
It's a wound - ed dove and then the hawks are a - bove. Blood

Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A

F G5

crawl - ing on back for more.  
splat - tered on a reel to reel." } And I said,

Chorus

F5 C5 F5

Gtr. 1

"Do you know where the pow - er lies? And who

Gtr. 2

C5 F5 C5

pulls the strings? Do you know where the power lies? I said, "It

To Coda

1.

Gtr. 1: w/ Rhy. Fig. 3, 2 times  
Gtr. 2: w/ Rhy. Fig. 2, 2 times

A5 G5

starts and ends with you."

2.

Interlude

C F C G5

2. The \* you.

\* Sung 1st time only.



**Bridge**

C Rhy. Fig. 5 F C End Rhy. Fig. 5

Gtr. 2 (cont. in notation, 2nd time) *p* w/ clean tone

I was al - most o - ver, and my

Gtr. 1 (cont. in slash, 2nd time) *p* w/ clean tone

full full full full full

Gtr. 2: w/ Rhy. Fig. 5, 2 times, simile

C F C

Gtr. 3 C<sup>II</sup> F<sup>II</sup> w/ clean tone P.M.

world was al - most gone. And in a sud - den rush, I could

let ring - - -

C<sup>II</sup> F5 G5 P.M.

al - most touch the things that I've done wrong. 3. My

Gtr. 1 *pp* *mp*

Gtr. 2 *mp*

# Verse

Gtr. 1: w/ Rhy. Fig. 3, 3 times  
Gtr. 2: w/ Rhy. Fig. 2, 3 times  
Gtr. 3 tacet

C F C G5 C F

jun - gle's made of con - crete, and through the si - lence I \_\_\_\_\_ could feel. \_

C G5 C F C G5

\_\_\_\_\_ Hope my aim is true \_\_\_\_\_ and I'll walk on through \_\_\_\_\_ these

(Oh, \_\_\_\_\_)

*D.S. al Coda*

Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A

F G5

moun - tain's made \_\_\_\_\_ of steel. \_\_\_\_\_ And I \_\_\_\_\_ said,

oh. \_\_\_\_\_ )

## Coda

C Am G5

Gtrs. 1 & 2

you." Ah, I said, "It starts and \_\_\_\_\_ ends with \_\_\_\_\_

Gtr. 3

4 5 7 5

Gtr. 1: w/ Rhy. Fig. 3, 2 times  
Gtr. 2: w/ Rhy. Fig. 2, 2 times

C F C G5 C F C G5 C

Gtrs. 1 & 2

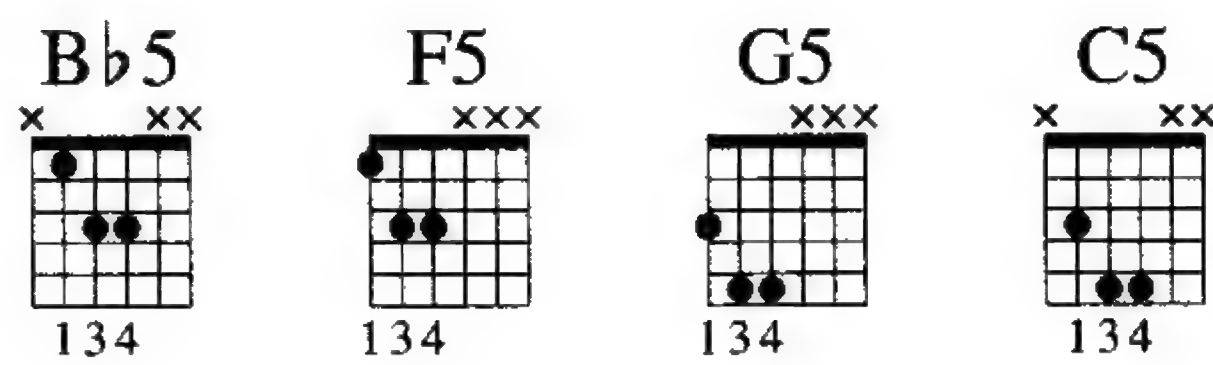
you!"

Gtr. 3

5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 7 7 5

# Roots Radicals

Words and Music by Tim Armstrong, Matt Freeman and Lars Frederiksen



## Verse

Fast ♩ = 160

Gtr. 2: w/ Rhy. Fig. 2, 2 times, 2nd time

\* C5

1. Took the Six - ty bus out \_\_\_\_\_ of down - town Camp - bell Ben Za -  
ra - di - o was play - in', Des-mon Dek - ker was sing - in' on the

Gtr. 1 Rhy. Fig. 1  
(dist.)

*f* P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -  
*simile on repeat*

**TAB** 5 5 5 3 3 3 3 3 5 3 3 3 3 1 1 1 1 1 1 1 0 3

\* Chord symbols reflect basic tonality.

G5 F5 C5  
nat - to, he was on there. He was wait - in' for the me. \_\_\_\_\_ Well,  
For - ty Three bus as we climb up the hill. \_\_\_\_\_

P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

5 5 5 1 1 3 3 3 5 3 5 5 5 3 3 5 5 5 3 3

C5 F5  
all the punk rock - ers and \_\_\_\_\_ the moon stomp - ers are  
No - thin' in - com - ing but the reg - gae drum - ming and we

P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

3 5 5 3 3 3 3 3 3 1 1 1 1 1 1 1 1 1 1 3



G5 F5 C5 F5

out on the cor - ners where they're spar - ing for change. \_ I start - ed think in', you  
all come from un - lov - ing homes. \_ I said, "Why e - ven both - er?" I

End Rhy. Fig. 1 Gtr. 2 (dist.)

P.M. P.M. P.M. f P.M.

G5 F5 C5

know I start - ed drink - in'. I don't re - mem - ber too much of that day. \_  
pick up the bot - tle. Mis - ter bus driv - er please let these peo - ple on. \_

End Rhy. Fig. 2

P.M.

Gtr. 2: w/ Rhy. Fig. 2

C5 F5 G5

Some - thing struck me fun - ny ol when was we ran out of mon - ey. my  
Rude girl Car ol was a min - i skirt girl,

F5 C5

Where do you go now when you're on - ly fif - teen? } With the  
blur ry vi - sion saw you're no - thing wrong.

## Pre-Chorus

Bb5 F5 G5

Gtr. 1

mu - sic ex - e - cu - tion and the talk of rev - o - lu - tion, it bleeds in me. \_  
(Oh. \_)

Gtr. 2

# Chorus

C5

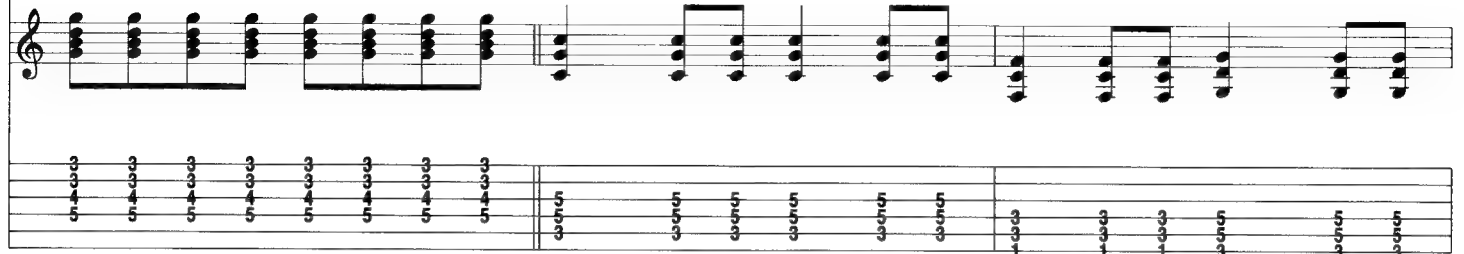
F5

G5



Rhy. Fig. 3  
Gtrs. 1 & 2

End Rhy. Fig. 3



Gtrs. 1 & 2: w/ Rhy. Fig. 3, 2 1/2 times  
C5

F5

G5

C5



1.  
To Coda ⊕

F5

G5

C5

G5

G5

Gtrs.  
1 & 2



C5

Gtr. 2

F5



Gtr. 1

\*Gtr. 1

P.S.



\* doubled next 16 meas.

C5

— yeah, yeah, — yeah, yeah. —

full

full

full

1.

F5

C5

Yeah, yeah, yeah, — yeah, yeah, — yeah, yeah. —

full

2.

F5

G5

— yeah, yeah, — yeah, yeah. —

full

# Verse

Gtr. 1: w/ Rhy. Fig. 1

Gtr. 2 tacet

C5

3. Took the Six - ty bus out \_\_\_\_ of down-town Camp-bell Ben Za - nat - to, he was on there. He was

C5

wait - in' for me. \_\_\_\_ Well, all the punk rock - ers and \_\_\_\_ the moon stomp - ers are

G5

F5

C5

C5

Rhy. Fig. 4

Gtr. 2

Gtrs. 1 & 2

out on the cor - ners where they're spar - ring for change. \_ And the ra - di - o was play - in', Des - mon

F5

G5

F5

C5

End Rhy. Fig. 4

Dek - ker was sing - in' on the For - ty Three \_ bus as we climb up the hill. \_\_\_\_

Gtrs. 1 & 2: w/ Rhy. Fig. 4

C5

F5

G5

F5

C5

*D.S. al Coda*

Rude girl Car - ol was a min - i skirt girl. My blur - ry vi - sion saw no - thing wrong. \_ With the

## Coda

## Outro-Chorus

Gtr. 2: w/ Rhy. Fig. 3, 3 1/2 times

C5

Gtr. 2

G5

Gtr. 1

Giv - 'em the boot, the

full 10 full 10



F5 G5 C5 F5 G5

roots, the rad - i - cal. Giv - 'em the boot, you know I'm a rad - i - cal.

C5 F5 G5 C5

Giv - 'em the boot, the roots, the reg - gae on my \_\_\_\_\_ ster - e - o.

Gtr. 2 G5 C5 \*\* C5

\* fdbk.

\* pitch: G

\*\* Turn neck pickup volume to zero, flick pickup selector in specified rhythm.

**Words and Music by Tim Armstrong, Matt Freeman and Lars Frederiksen**

**§ Verse**

B5

Rhy. Fig. 1A

End Rhy. Fig. 1A

Gr. 2

P.M.

wan - na make the move, uh, then you bet - ter come in. It's just a  
back in the hole where they got him. Liv - ing like a  
3. Now he's got - ten out, he's got - ten free, he's got - ta go, got a car.  
4. Tears come from the ra - zor that's been tat - tooed be - low his eye.

1st time only

r. 1

Rhy. Fig. 1

End Rhy. Fig. 1

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 3 times  
Gtr. 3 tacet

B5

bil - i - ty, to rea - son that wears so thin. \_\_\_\_ Liv - ing and dy - ing and the  
rat, but he's smart - er than that, nine lives like a cat. Fif - teen years old, take him  
He's twen - ty - one years old, he's run - nin' num - bers from the bar. \_\_\_\_ His pag - er's beep - in',  
His moth - er cries, she knows that he is strong - e - nough to die. He's rol - lin' in the Cad - il -

E5

stor - ies that are true. Se - cret to a good life is know - ing when you're \_\_\_\_ through. \_\_\_\_  
to the youth au - thor - i - ty home. First thing you learn, you got - ta make it in this world a - lone. \_\_\_\_  
he's get - tin' deep \_\_\_\_ in what - ev - er he can move on in. You know that kid's a - creep - in' in. \_\_\_\_  
lac, it's mid - night, sun roof is down. \_\_\_\_ Three shots rung out, the he - ro's dead, the new \_\_\_\_ king is crowned. \_\_\_\_

### Chorus

A5 Rhy. Fig. 2A D5 E5<sup>type2</sup> D5 End Rhy. Fig. 2A

Gtr. 2

P.M.

Black coat, white shoes, black hat, Cad - il - lac. Yeah, \_\_\_\_ the boy's a time \_\_\_\_ bomb. \_\_\_\_

Gtr. 1 Rhy. Fig. 2 End Rhy. Fig. 2

5	5	5	5	7	7	7	7	9	9	9	9	7	7	7	7
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
5	5	5	5	5	5	5	5	7	7	7	7	5	5	5	5

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A

A5 D5 E5 D5

To Coda ⊕ 1., 2.

Black coat, white shoes, black hat, Cad - il - lac. Yeah, \_\_\_\_ the boy's a time bomb. \_\_\_\_ 2. Well, he's  
(Boy's a time bomb. \_\_\_\_)

3. D5 E

Gtrs. 1 & 2

boy's a time bomb. \_\_\_\_ The boy's a time bomb!

Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 4 times

Gtr. 3

Sheet music for Guitar Solo, measures 1-8. Chords: B5, E5, B5, E5, B5, E5. Includes fret numbers (4, 2, 7, 6, 9) and a continuation slash at the end.

Organ Solo

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A, 1 1/2 times

Gtr. 3 tacet

D.S. al Coda

Sheet music for Organ Solo, measures 9-16. Chords: E, D5, E5, D5, A5, D5, E, D/A. Includes a Gtr. 3 9fr marker and Gtr. 1 & 2 markings.

Coda

Outro-Chorus

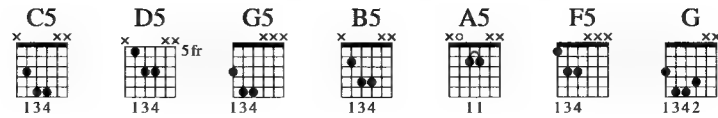
Gtrs. 1 & 2: w/ Rhy. Fig. 2, 2 times

A5

Sheet music for Coda and Outro-Chorus, measures 17-30. Includes lyrics: boy's a time bomb, Black coat, white shoes, black hat, Cad - il - lac. Yeah, the boy's a time bomb, Black coat, white shoes, black hat, Cad - il - lac. Yeah, the boy's a time bomb! Oh, time bomb! Includes guitar parts for Gtrs. 1 & 2 with fret numbers.

# Olympia Wa.

Words and Music by Tim Armstrong, Matt Freeman and Lars Frederiksen



Intro  
Fast ♩ = 167

C5 D5 G5 C5 D5

Rhy. Fig. 1

Gtrs. 2 & 3 (dist.) *mf* P.M.

Gtr. 1 (dist.) *f*

TAB

G5 C5 D5 G5 C5

P.M.

B5 1. A5 D5 2. A5 D5 End Rhy. Fig. 1



# Verse

\*Gtr. 3 tacet, 3rd time

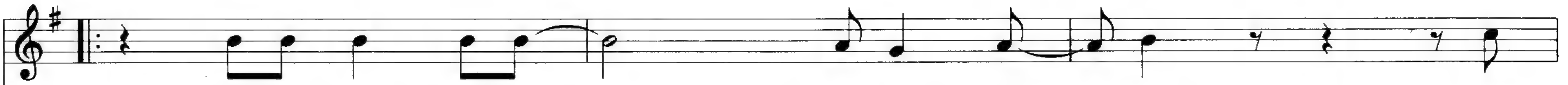
G5

Gtr. 1 tacet

C5

Gtr. 3

P.M.



1. Hang - in' out with Lars \_\_\_\_\_  
 2. I'm hav - ing a hard \_\_\_\_\_ time  
 3. How man - y times \_\_\_\_\_

down on Sixth \_\_\_\_\_ Street.  
 un - der - stand - ing.  
 will it take \_\_\_\_\_ me

He  
 It \_\_\_\_\_

Gtr. 1

1st time only

15  
 X  
 12

Gtr. 2

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

\*15 meas. only

G5

Gtr. 3

P.M.



knew that I \_\_\_\_\_ was in trou - ble.  
 \_\_\_\_\_ gets all \_\_\_\_\_ too de - mand - ing.  
 be - fore I go cra - zy,

I was feel - ing much \_\_\_\_\_ like the dev -  
 She's all gone \_\_\_\_\_ and I'm strand -  
 be - fore I lose

Gtr. 2

P.M.

P.M.

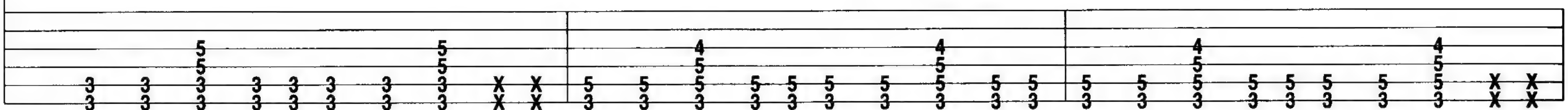
P.M.

P.M.

P.M.

P.M.

P.M.



D5

G5

P.M.

il, there was some-thing burn-ing deep in-side of me. Run in-to three —  
 ed. Some-thing burn-ing deep in-side of me. All I know —  
 ev-'ry-thing? Some-thing burn-ing deep in-side of me. Ran in-to three —

P.M. — P.M. — P.M. — P.M. — P.M. — P.M. — P.M. —

P.M. — P.M. — P.M. — P.M. — P.M. — P.M. — P.M. —

C5

P.M.

— it's Puer-to Ri-cans. These girls took us nev-to the fun-  
 — four o'-clock and she ain't nev-er showed up, —  
 — Puer-to Ri-cans. These girls took us to the fun-

P.M. — P.M. — P.M. — P.M. — P.M. — P.M. — P.M. —

P.M. — P.M. — P.M. — P.M. — P.M. — P.M. — P.M. —

G5

D5

G5

D5

P.M.

(cont. in notation)

house, where we played a lone-ly pin-ball ma-chine.  
 — and I watched a thou-sand peo-ple go home from work. Yeah. —  
 — house. I don't wan-na be a-lone a-gain. —

P.M. — P.M. — P.M. — P.M. — P.M. — P.M. — P.M. —

P.M. — P.M. — P.M. — P.M. — P.M. — P.M. — P.M. —



# Chorus

C5 D5 G5 C5

Hang-in' on the cor-ner of Fif - ty Sec-ond and Broad - way.

Gtrs. 2 & 3 Rhy. Fig. 2 End Rhy. Fig. 2

\* Lead voc. doubled next 12 meas.

C5 D5 G5 C5

The cars pass - in' by, but none of them seem \_ to go my \_ way.

C5 D5 G5 C5

New York Cit - y! Well, I wish I was on the high - way

C5 G5 D5

back \_ to O - lym - pi - a.

Gtrs. 2 & 3 P.M. (cont. in slash, 2nd time)

Gtr. 1: w/ Fill 2, 3rd time To Coda

## Guitar Solo

Gtr. 1: w/ Fill 1, 2nd time

G5 C5 G5 C5 F5 D5

Gtrs. 2 & 3 8va loco full

**Fill 1**

Gtr. 1 8va

TAB

**Fill 2**

Gtr. 1

TAB

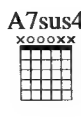
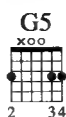


# Lock, Step & Gone

Words and Music by Tim Armstrong, Matt Freeman and Lars Frederiksen

Gtrs. 2 & 3; Tune Down 1/2 Step:

- ① = E♭ ④ = D♭  
② = B♭ ⑤ = A♭  
③ = G♭ ⑥ = E♭



## Intro

### Free Time

8va

Gtr. 1 (dist.)

*fade in (pp)*

*mf*

\*fdbk.

TAB

pitch: E

\* Strike body of guitar while allowing open strings to feedback.

pitch: G

Fast ♩ = 160

Gtr. 3: w/ Fill 1

D/A G5

Rhy. Fig. 1

Gtr. 2 (dist.)

8va

Gtr. 1

*fdbk.*

5:4

pitch: E

\* Turn neck pick up vol. to zero, flick selector in specified rhythm.

D/A G5 D/A G5

8va

## Fill 1

Gtr. 3 (dist.)

*mp*

*P.S.*

*steady gliss.*

TAB



# Verse

Gtr. 1 tacet  
Gtr. 2: w/ Rhy. Fig. 1, 1st & 2nd times, simile  
Gtr. 2: w/ Rhy. Fig. 4, 3rd time  
D/A G5

D/A

End Rhy. Fig. 1

D/A

1. The end - ing is - n't here. But it's  
docks are qui - et. And there's no  
docks are qui - et. And there's no  
(There's some - thing wrong. \_\_\_\_\_)

8va  
3

loco  
Rhy. Fig. 2  
Gtr. 3

(0) (0) (0) (0) (0) (0) (0) (0)

7 7 7 7 8 8 8 8 8 7 7 7  
5 5 5 5 5 5 5 5 5 5 5 5

G5 D/A G5

com - in' real soon. I said the feel - ing is - n't fear,  
ships com - in' in. Where there once was a ri - ot,  
ships com - in' in. Where there once was a ri - ot,  
I lock, \_\_\_\_ step, I'm gone. There's.

(7) 7 7 7 8 8 8 8 8 7 7 7  
(5) 5 5 5 5 5 5 5 5 5 5 5 5

Rhy. Fig. 4

Gtr. 2

play 4 times

\* slight P.M.

TAB

3 3 3 3 3 3 3 3  
0 0 0 0 0 0 0 0

\* Ties apply on repeats

## Chorus

\*D5 F5 A5 G5 D5 F5

fire on the cor - ner and it's nev - er gon - na stop. \_\_\_\_\_ Kill - er in the neigh - bor - hood, nev -  
stop sign's brok - en and the me - ter's go - in' down. \_\_\_\_\_ Wild dogs are run - nin' them - selves

Rhy. Fig. 3

Gtrs. 2 & 3

The guitar parts are written on two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef. The notation includes various chords (triads and dyads) and single notes, some marked with 'X' to indicate specific techniques or accents. The rhythm is indicated by a 3/4 time signature and various note values (quarter, eighth, and sixteenth notes).

\* Chord symbols reflect basic tonality.

A5 G5 D5 F5 A5 G5

- er got caught. I lock up my door, step out and I'm gone.  
in - to the ground. Ev - 'ry - thing was clear for that mo - ment in time.

The musical score consists of three staves. The top staff shows a melody line with notes corresponding to the lyrics. Above the staff are chord labels: A5, G5, D5, F5, A5, and G5. The middle staff shows a bass line with notes and rests. The bottom staff shows a guitar fretboard diagram with numbers indicating finger positions and 'X' marks indicating muted strings or specific techniques.

## Verse

Gtr. 2: w/ Rhy. Fig. 1, simile

D/A

Gtr. 3

D5 G5 A G D/A

Gtr. 3

Wait - in' for the bus - es, but the bus - es won't come. 2. All the  
If I don't come back, well, throw \_\_\_ me a line. 3. Well, the end - ing is - n't here, \_\_

End Rhy. Fig. 3

Gtr. 4 (dist.)

(Gtr. 3 cont. in slash)

*mp* \*

3 2 0 3 2 0 2 2 3  
X X X X X X X X X X  
X X X X X X X X X X

14 (14) (14) (14)

\* Flick selector switch in specified rhythm.

but it's com - in' real soon. Yeah, the

5:4 fdbk.

(14) (14) (14) (14) (14) (14) (14) (14) (14) (14) (14) (14) (14)

feel-ing is - n't fear, \_ it's just tell - ing you to \_ move. \_ \_ \_ Go!

8va

5:4 5:4 3 3

fdbk. fdbk.

full full

14

D5 F5 A5 G5 D5 A7sus4  
 Gtrs. 2 & 3  
 Uh!

**Gtr.** 4

*loco*

*f*

full 10 10 full 10 10 full 10 10 full 10 10 10 full 10 10 10 10

12 10 10 12 10 10 12 10 10 12 10 10 10 10

D5 F5 A5 G5 Gtr. 4 tacet D5 (Gtr. 2 cont. in notation) (Gtr. 3 cont. in notation)

Stop!

Gtr. 2 P.S.

1/4 1/4 1/4 full

12 10 10 12 10 10 12 10 12 12 (12) 10

F5 C5 G5 A5 play 3 times Bb5 C5

Yeah. The (Go!)

Gtrs. 2 & 3

\* sung 1st time

### Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 3, simile

D5 F5 A5 G5 D5 F5

stop sign's brok - en and the me - ter's go - in' down. Wild dogs are run - nin' them - selves.

A5 G5 D5 F5 A5 G5

in - to the ground. Ev - 'ry - thing was clear for that mo - ment in time. If

D5 G5 A G5

I don't come back, well, throw me a line. 4. All the

*D.S. al Coda*

**⊕ Coda**

Gtr. 2: w/ Rhy. Fig. 1, 1st 7 meas.  
Gtr. 3: w/ Rhy. Fig. 2

D/A

G5

D/A

G5

[illegible]

1.

D/A

Gtr. 2

G5

D

There's a step, I'm gone.) There's a step, I'm gone.)

Gtr. 4

full

full

full

Gtr. 3

(8)  
7  
5

8  
7  
5

8  
7  
5

8  
7  
5

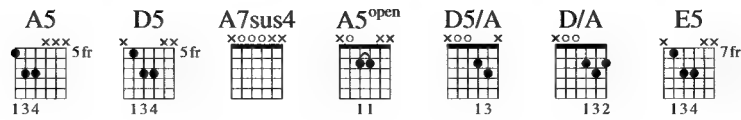
7  
7  
5

7  
7  
5



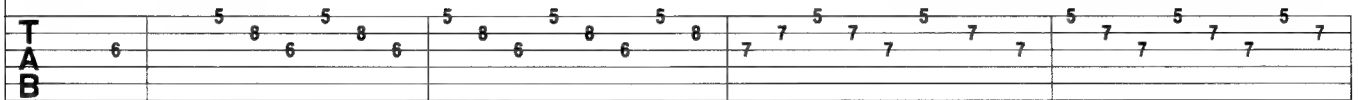
# Junkie Man

Words and Music by Tim Armstrong, Matt Freeman, Lars Frederiksen and Jim Carroll

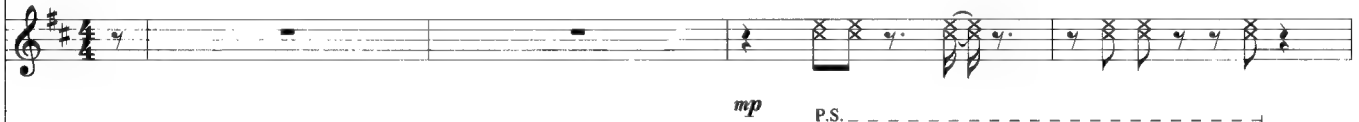


## Intro Fast ♩ = 171

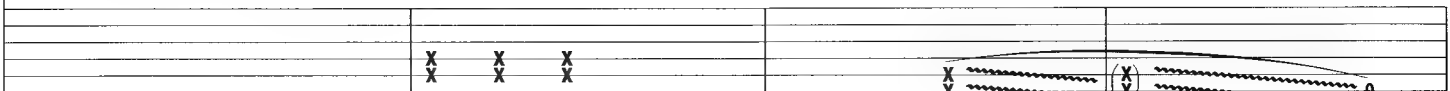
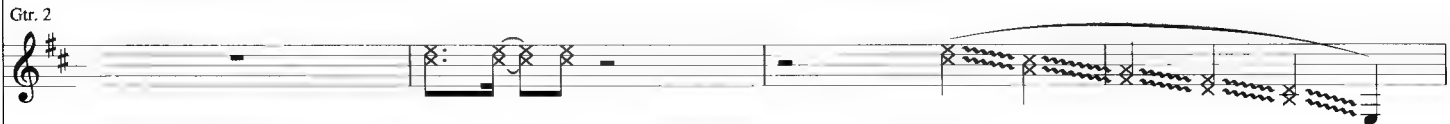
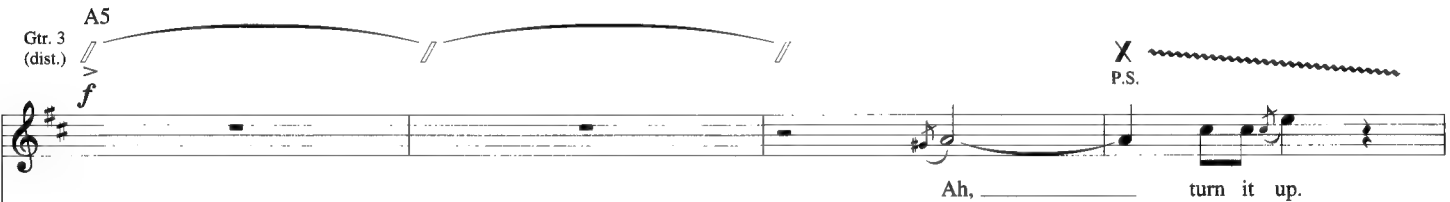
Gtr. 1 (dist.) A7



Gtr. 2 (dist.)



Gtr. 3 (dist.)  
A5



Gr. 2 tacet  
A5  
Rhy. Fig. 1

Gr. 3

P.M.

D5

A7sus4  
End Rhy. Fig. 1

Gr. 1 Riff A

A5  
Rhy. Fig. 2

P.M.

D5

End Rhy. Fig. 2

*ff*

1. The  
End Riff A

*ff*

Verse

Gr. 3: w/ Rhy. Fig. 1, 2 times

A5

D5

com - mon man does - n't suf - fer pain like this, on - ly the soul that has  
Wa - ter, wa - ter, wa - ter, wa - ter I de - sire, some par - ent's house

Gr. 1

*f*

P.M.

P.M.

A7sus4 A5

nev - er been kissed. Let us a - dore our beau - ti - ful son. He's  
is on fire. Oh, slow - ly the house gon - na burn to the ground. The

P.H.

P.M.

D5

A7sus4

§

A5<sup>open</sup>

Gtr. 3

rid - in' on the riv - ers of Bab - y - lon. — Oh, boot - in' up and shoot - in' up and  
neigh - bor - hood will watch with - out a sound. — Will some - one be a wit - ness? Please

P.M. — — — — —

bring on the bright - ness. See the Son of God is com - in' up and I see a like - ness. In -  
tell me that he's cra - zy, but he's not and they know that. They can't get him, he's not cra - zy.

D5/A D/A

ter - nal - ize the lu - na - cy, the mis - er - y is show - in'. When you're brought up, you're caught up in a  
Beat him, lock him, knock him, take a - way his au - thor - i - ty. Hit 'em, ship 'em, club 'em, sub -

A5<sup>open</sup> D5/A D/A

Pre-Chorus  
F#5

D5

F#5

(cont. in notation)

sys - tem that is go - in'.  
mit - ted con - form - i - ty. }

No one an - swers, no one takes that call \_\_\_\_ from you!

Rhy. Fig. 3  
Gtrs. 1 & 3

D5

F#5

D5

No one an - swers, no one takes that call \_\_\_\_ from you! No one an - swers, no one

E5

E5

End Rhy. Fig. 3

Gtr. 3

takes that call \_\_\_\_ from you! \_\_\_\_

\*Gtr. 1

(Gtr. 3 cont. in slash)

\* Gtr. 1 doubles Gtr. 3 on recall of Rhy. Fig. 3

Chorus

Gtr. 1: w/ Riff A  
Gtr. 3: w/ Rhy. Fig. 1  
A5

D5

A7sus4

\_\_\_\_ Junk ie man, tell \_\_\_\_ me what your stor - y is. Junk ie man, tell \_\_\_\_ me what your stor - y is.

Gtr. 3: w/ Rhy. Fig. 2  
A5

D5

To Coda ⊕

Junk ie man, tell \_\_\_\_ me what your stor - y is. Junk ie man, tell \_\_\_\_ me what your stor - y is.

# Interlude

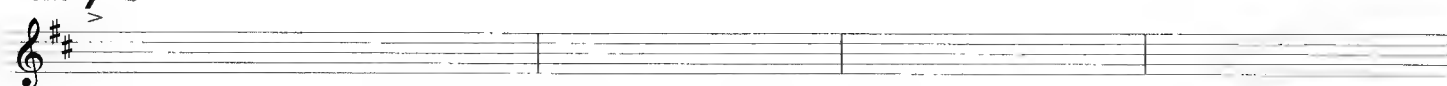
Gtr. 1: w/ Rhy. Fill 1

A5

Gtrs. 1 & 3 tacet  
N.C.(A5)

(D5)

Gtr. 3



Spoken: My hand went blind.

You were in the van, clairvoyant.

(A5)

(D5)

(A5)



You were in the van

clairvoyant. My hand went blind.

I make love to my trance sister,

my trance sister.

(D5)

(A5)



And my trance parents see from the balcony.

I looked out on the big field.

On the big field, it

(D5)

Gtrs. 1 & 3: w/ Rhy Fig. 3

F#5

D5

F#5



opens like the cover of an old Bible.

And out come the wolves.

Gtr. 3

Gtr. 1 P.S.

Gtr. 2

P.S.

Gtr. 3 divisi

mp

6 6 6 6 6 6 7

7 7 7 7 7 7

D5

F#5

D5

E5



Out come the wolves!

Their paws trampling the snow,

the alphabet. I



6 6 6 6 6 6 7

7 7 7 7 7 7

6 6 6 6 6 6 7

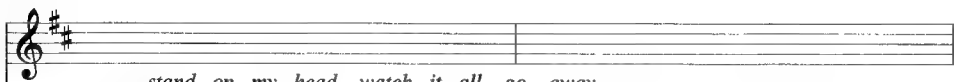
7 7 7 7 7 7

D.S. al Coda  
(1st lyrics)

⊕ Coda

A5

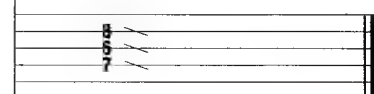
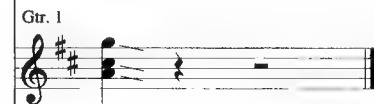
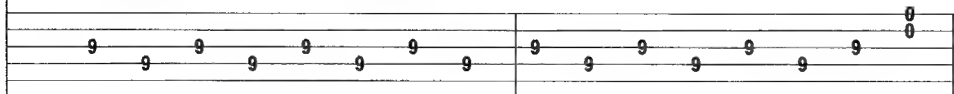
Gtr. 3



stand on my head, watch it all go away.

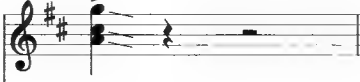


slight P.M.



Rhy. Fill 1

Gtr. 1





# Listed M.I.A.

Words and Music by Tim Armstrong, Matt Freeman and Lars Frederiksen

B5



Intro

Fast ♩ = 168

Intro

(drums)

B Gtr. 1 (dist.)

D#

E5

*f*

full

TAB

Rhy. Fig. 1

Gtr. 2 (dist.)

*f*

TAB

1. 2.

E F#5 F# F#

full full full full full full

TAB

End Rhy. Fig. 1

TAB

# Verse

Gtr. 1: w/ Rhy. Fig. 2A, 8 times, 3rd time

B5

E5

B5

E5

1. God damn it man, I al - most had it. Stuck  
 2. God damn it man, I al - most had it. Threw  
 3. God damn it man, I al - most had it. Well I

Gtrs. 1 & 2

Rhy. Fig. 2

End Rhy. Fig. 2

P.M. P.M.

B5

E5

B5

E5

B5

E5

in the sew - er, be - neath all the mag - gots. I ain't fool - in', I've  
 me out the door, they're call - in' me a fag - got. I ain't done, I've on -  
 did it a - gain. Yeah, I do it out - ta hab - it. Well I'm numb, it

P.M. P.M. P.M.

To Coda 1

B5

E5

B5

E5

B5

E5

been pur - su - ing a way to get out of these dirt - y old ru - ins.  
 ly yet be - gun. West Oak - land is the place where I'm com - in' from.  
 ain't no fun. I'm less than ze - ro when you add up the sum.

P.M. P.M. P.M.

Rhy. Fig. 2A

Gtr. 1

P.M.

TAB

9 7 9 7 9 7 9 7 9 7 9 7

**§§ Chorus**

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times

Musical notation for the first line of the song. The key signature has four sharps (F#, C#, G#, D#). The melody starts with a whole rest, then a half note B, followed by a half note D#. The lyrics "I'm check - in' out." are written below the notes. The melody continues with a half note E5, a half note E, and a half note F#5. The lyrics "I'm list - ed M. I. A." are written below the notes. The melody ends with a half note F# and a double bar line. The text "To Coda 2" is written above the final note.

## Guitar Solo

Gtr. 2: w/ Rhy. Fig. 2, 2 times

Measures 1-3 of the guitar solo in E major. The notation is in treble clef with a key signature of three sharps (F#, C#, G#). Measure 1 is marked 'Gtr. 1' and contains a B5 chord. Measure 2 contains an E chord. Measure 3 contains a B5 chord. The solo line is written on a single staff with various slurs and ties. The fretboard diagram below shows the fret numbers for each note: Measure 1 (9, 7, 8, 9, 9, 7, 9), Measure 2 (9, (9), 7, 9, 9, 9, 9), and Measure 3 (9, (9), 7, 9, 9, 7, 1/4). Arrows labeled 'full' point to the 9th fret in measures 2 and 3.

Gr. 2: w/ Rhy. Fig. 1

B D# E5

The figure shows a musical score for a guitar. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a melody of eighth notes, with some notes beamed together. Above the staff, the letters 'B', 'D#', and 'E5' are placed over specific notes. The bottom staff is in bass clef and contains a bass line with eighth notes. A dashed line with an upward-pointing arrow and the word 'full' is positioned above the first few notes of the bass line. The notation is spread across two systems.

The musical score for 'The Wind' by The Beatles is presented in two systems. The first system shows the guitar part in E major (key signature of two sharps) and the bass part in F# major (key signature of three sharps). The guitar part is in 4/4 time and features a melodic line with a key signature change from E major to F# major. The bass part is in 4/4 time and features a melodic line with a key signature change from F# major to E major. The second system shows the guitar part in E major and the bass part in F# major. The guitar part is in 4/4 time and features a melodic line with a key signature change from E major to F# major. The bass part is in 4/4 time and features a melodic line with a key signature change from F# major to E major. The score includes a key signature change from E major to F# major and a tempo change to 'Trem. pick while sliding up neck.'

## Bridge

[illegible]

A5add9 A5 F#5 B5 F#5 B5 A5 D5 F#5 N.C.

yeah.

⊕ Coda 1

Gtr. 1: w/ Rhy. Fig. 2A, 4 times

Gtr. 2: w/ Rhy. Fig. 2, 8 times

B5 E B5 E B5 E B5 E

I'm check-in' out, yeah. It ain't no doubt, yeah. Court-ship built from an-ger is what it a-mounts..

Gtr. 3 (dist.)

D.S.S. al Coda 2

Gtr. 1: w/ Rhy. Fig. 2B, 4 times

B5 E B5 E B5 E B5 E

I al-most had it. I al-most had it. I came so close, man. I al-most had it!

⊕ Coda 2

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 2 times

B D# E5 E F#5 F# B D#

I'm check-in' out. I'm nev-er com-in' back a-gain. I'm

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2B

B5 E5 B5

Gtrs.  
1 & 2

check-in' out. I'm list-ed M. I. A.

Rhy. Fig. 2B  
Gtr. 1

**Words and Music by Tim Armstrong, Matt Freeman and Lars Frederiksen**

**Words and Music by Tim Armstrong, Matt Freeman and Lars Frederiksen**



**Fast** ♩ = 160

**Fast** ♩ = 160

\* G5

**G/B**

Csus2

G5

G/B

Csus2

G5

Gtr. 1 (dist.)

Gtr. 1 (dist.)

Gtr. 2 (dist.)

Gtr. 2 (dist.)

\* Chord symbols reflect combined tonality.

(cont. in slash)

(cont. in slash)



**Verse**

Gtr. 2 **C**

\* Gtr. 2 tacet  
D5 D6 G5

1. Ech - os of reg - gae com - in' through my bed - room wall.  
 2. He's sing - in', and she's there to lend a hand.  
 3. Ru - by's heart ain't beat - in' 'cause she knows the feel in' is gone.

Gtr. 1  
*mp*  
*P.M.*  
*simile on repeats*

*P.M.*

\* Chord symbols reflect basic tonality.

**C** **D6**

Hav - in' a par - ty up next door, but  
 He's seen his name on the mar - quee, but  
 She's not the on - ly one who knew that

*P.M.*

**G5** **C**

I'm sit - tin' here all a - lone. Two lov - ers in the  
 she will nev - er un - der - stand. Once a - gain, he's leav -  
 there's some-thing wrong. Her lov - er's in the

*P.M.* *P.M.* *P.M.* *P.M.*

**D5** **D6** **G5** **C**

bed - room, and the oth - ers start to shout.  
 in', and and she's there with a tear in her eye.  
 dis - tance, as she wipes a tear from her eye.

*P.M.* *P.M.* *P.M.*

G5 D Dsus4 D

All I've got is this blank stare, and that don't carry no  
Em - brac - es with a warm ges - ture, it's time, \_\_\_\_\_  
Ru by's fad - ing out, \_\_\_\_\_ she dis - ap - pears. It's time,

P.M.

**Chorus**

G5 B5 C5 G5

clout at all. No! } Des - ti - na - tion un - known,  
time to say good - bye. }  
time to say good - bye. }

**Rhy. Fig. 1** **End Rhy. Fig. 1**  
Gtrs. 1 & 2

P.M.

*f*

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 times

G5 B5 C5 G5 B5

Ru - by, Ru - by, Ru - by, Ru - by So - ho. Des - ti - na - tion

C5 G5 B5 C5 G5 **To Coda** ⊕

un - known Ru - by, Ru - by, Ru - by, Ru - by So - ho.

**Guitar Solo**

C5 Bb5 C5 Bb5 C5 D5

1. G5

Gtrs. 1 & 2

Gtr. 2

Gtr. 1

(Gtr. 2 cont. in slash)

full full full

2.

*D.S. al Coda*

Gtr. 2

Gtr. 1

full

full

full

full

full

full

(5) (9)

⊕ **Coda**

Gtr. 2: w/ Rhy. Fig. 1, 4 times

Gtr. 1 tacet

G5 III

C5

G5

Gtr. 1

Ru - by, Ru - by, Ru - by, Ru - by So - ho.

B5

C5

G5

B5

Ru - by, Ru - by, Ru - by, Ru - by So - ho. Ru - by, Ru - by, Ru - by,

C5

G5

B5

C5

G5

Ru - by So - ho. Ru - by, Ru - by, Ru - by, Ru - by So - ho.

Gtrs. 1 &amp; 2: w/ Rhy. Fig. 1, 3 times

G5

C5

G5

B5

Des - ti - na - tion Ru - by, un Ru - by So - known, Ru - by, Ru - by, Ru - by,  
(Ru - by, Ru - by, Ru - by, Ru - by So - ho.)

C5

G5

B5

C5

G5

Ru - by So - ho. Des - ti - na - tion Ru - by, un Ru - by So - known,  
(Ru - by, Ru - by, Ru - by, Ru - by So - ho.)

G5

B5

N.C.

G5

Ru - by, Ru - by, Ru - by, Ru - by So - ho.

Gtrs. 1 &amp; 2

5 3

4 4 4 4 4

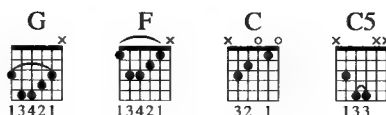
2 2 2 2 2

3 2 0 3

3 3 3 3 3

# Daly City Train

Words and Music by Tim Armstrong, Matt Freeman and Lars Frederiksen



## Verse Fast Reggae ♩ = 169

Gtr. 3: w/ Rhy. Fig. 2, 2nd time

G F

1. He was an art - ist, and a writ - er, and a  
2. Some grow up, and some grow old. But

\* Gtr. 1 (clean)  
Rhy. Fig. 1

*mf*

TAB

\* Gtrs. 1 & 2, 2nd time.

Gtrs. 1 & 2: w/ Rhy. Fill 2, 2nd time

C G

po - et, and a friend.  
what a - bout the kid who nev - er learned the rules?

End Rhy. Fig. 1

TAB

F

In a man's life years he will take a fall, but how  
Spent all these years on this earth, when you

TAB

Rhy. Fill 2  
Gtrs. 1 & 2

TAB

C

low he goes, - it just de - pends. -  
look back it's just a flick - er of time. -

G

Rhy. Fill 1

End Rhy. Fill 1

\* Gtrs. 1 & 2: w/ Rhy. Fig. 1

G

Rhy. Fig. 2

Gtr. 3 (dist.)

mp

He's shoot - ing dope - in the men's - room at the sta -  
Jack - yl was one of the ones - that per - ished. Yeah, - he was

\* Gtr. 2 (slight dist.)

F

C

G

Gtrs. 1 & 2: w/ Rhy. Fill 1

- tion, Da - ly Cit - y Train. -  
one of the ones that was al - read - y saved. -

Gtrs. 1 & 2: w/ Rhy. Fig. 1

F

Have you ev - er seen an an - gel? Well I know I - have. - See - they'll  
Through all this e - vil and wreck - age yeah,

C

G

Gtrs. 1 & 2: w/ Rhy. Fill 1

End Rhy. Fig. 2

stay here for a while, - then they fly a - way. - yeah!  
he main - tained - a sense of him - self, -

**§ Chorus**

Gtr. 2 tacet

C

**Rhy. Fig. 3A**

Gtr. 3 //

F

G

**End Rhy. Fig. 3A**

**Gtr. 4**  
(dist.)  
Riff A  
*f simile on repeats*

Jack-yl had a beer in his hand \_ last time I seen him. \_\_\_\_\_ Well, when he

**End Riff A**

**Gtr. 1**  
Rhy. Fig. 3  
**End Rhy. Fig. 3**

\* Vocal doubled next 16 meas.

Gtrs. 1 & 3: w/ Rhy. Figs. 3 & 3A, 3 times

Gtr. 4: w/ Riff A, 3 times, simile

rolled the dice you know he nev - er thought twice, nev - er thought twice a - bout

be - in' here. Jack - yl had a beer in his hand last time I

seen him. When he rolled the dice you know he

nev - er thought twice, nev - er thought twice a - bout be - in' here.

To Coda ⊕

## Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 1

Gtr. 3: w/ Rhy. Fig. 2

Gtr. 4

G

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a repeat sign, followed by a quarter note G4, a half note A4-B4, and a quarter note G4. This is followed by a triplet of eighth notes (F4, E4, D4), another triplet of eighth notes (D4, C4, B3), and a quarter note B3. A first ending bracket covers the final two measures: a half note G3 and a quarter note F3. The system ends with a double bar line.



1.  
Gtrs. 1 & 2: w/ Rhy. Fill 1

2.  
Gtrs. 1 & 2: w/ Rhy. Fill 1

C G

Dick it. 3. Some

1 2 2 2 2 2 2 2 0 (0)

# Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 2 times  
Gtrs. 3 & 4 tacet

C F G

men are in pri - son, 'ven though they walk the streets at night, oth - er men who got the lock-down are free  
(Oh. \_\_\_\_\_)

C F

as a bird in flight. He had a

Oh. \_\_\_\_\_

# D.S. al Coda

C F C5 F G F G F

Gtrs. 1 & 2

one way line. A mes-sage could not send it. Oh. \_\_\_\_\_

Gtr. 4

3 5 3 5

# ⊕ Coda

C5 F G F G F C5

Gtrs. 1 & 2

Gtr. 4

w/ pick & finger

3 5 3 5

**Words and Music by Tim Armstrong, Matt Freeman and Lars Frederiksen**

**Words and Music by Tim Armstrong, Matt Freeman and Lars Frederiksen**



**Fast ♩ = 168**

Gtr. 2 (dist.): w/ random fdbk., 2nd time

\* Gtr. 1 N.C.

\* bass arr. for gtr.

The first system of musical notation features a treble clef and a key signature of one sharp (F#). The melody consists of eighth notes and quarter notes, with some measures containing beamed sixteenth notes. Below the staff, there are three groups of fret numbers: [3, 0, 1, 2], [3, 2, 3, 4, 5], and [5, 4/5, 5, 4/5, 5, 5, 3].

1. 2.

Gtr. 2

*ff*

13 13  
12 12  
10 10

Gtr. 1

The musical notation for guitar 1 consists of a single staff with a treble clef. It begins with a quarter note G4, followed by an eighth note A4, a quarter note B4, an eighth note C5, a quarter note D5, an eighth note E5, a quarter note F5, an eighth note G5, a quarter note A5, an eighth note B5, a quarter note C6, and an eighth note D6. This is followed by a repeat sign. After the repeat, the melody continues with a quarter note D5, an eighth note C5, a quarter note B4, an eighth note A4, a quarter note G4, an eighth note F4, a quarter note E4, an eighth note D4, a quarter note C4, an eighth note B3, a quarter note A3, and an eighth note G3. Below the staff is a fretboard diagram with six strings. The first string has fret numbers 3, 0, 1, 2, 3. The second string has 3, 2, 0, 2, 0, 3, 0. The third string has 3, 3, 3, 3, 2, 2, 2, 2. The fourth string has 0, 0, 0, 0, 3, 0, 3, 0. The fifth and sixth strings are empty.

Gtr. 1: cont. simile  
 C5  
 G5  
 A5  
 F5  
 C5<sup>xv</sup>  
 Gtr. 3 (dist.)  
*ff*

Gtr. 2

The musical notation for guitar 2 is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of several measures, some with bends and vibrato indicated by a 'v' and a wavy line. The fretboard diagram below the staff shows the fret numbers for each note. The diagram is divided into three systems, each with three measures. The first system shows frets 13, 12, 10, 13, 12, 10, and 8. The second system shows frets 8, 7, 5, 8, 7, 5, and 10. The third system shows frets 10, 9, 7, 10, 9, 7, and 13. The diagram also includes a 'v' symbol and a 'b' symbol, indicating vibrato and bend respectively.

(cont. in notation)

**Verse**

C5 G5

1. Re - con - cile to the be - lief, con -  
 2. Start - ed in eight - y - sev - en, end - ed in eight - y - nine  
 3. Mat - ty came from far a - way.

**Rhy. Fig. 1**

\*\* Gtrs. 2 & 3

P.M. P.M.

\*\* composite arrangement

A5 F5

sumed you in got a gar - sa - cred ground for me.  
 From you New Or - age or an amp, we'll play an - y - time.  
 From New Or - leans an in - to the East Bay.

**End Rhy. Fig. 1**

P.M. P.M. P.M.

Gtrs. 2 & 3: w/ Rhy. Fig. 1, 3 times, simile

C5 G5 A5

There was - n't al - ways a place to go, but there was al - ways an ur - gent need -  
 It was just the four of us, yeah man, the core of us. Too much at - ten - tion un - a -  
 He said, "This is a Mec - ca." I said, "This ain't no Mec - ca, man,

F5 C5 G5

to be - long, yeah. All these bands, and all these peo - ple,  
 void - ab - ly de - stroyed us. Four kids on tour, three thou - sand miles,  
 this place is fucked!" Three months go by, he had no home.

G5 A5 F5 7

when ev - 'ry - bod - y goes on with out you?  
tour - ing out this. Hell no, no pre - mo - ni - tion could have seen this. } To the end -  
once, shame on you; did - n't fool me twice! He went back to New Or - leans.

C5  
Rhy. Fig. 2

Gtrs. 2 & 3

G5 III

A5 V

F5 I

End Rhy. Fig. 2

\*  
to the end, I'll jour - ney to the end. To the end,

Gtr. 4 (dist.)  
Rhy. Fig. 2A

End Rhy. Fig. 2A

*mf*

Gtrs. 2, 3 & 4: w/ Rhy. Figs. 2 & 2A, 3 times, simile

C5 G5 A5 F5 C5 G5

to the end, I'll jour - ney to the end. To the end, \_\_\_\_\_ end. \_\_\_\_\_

A5 F5 C5 G5 A5 F5

To the end, \_\_\_\_\_ to the end, I'll jour - ney to the end.

To Coda

[illegible][illegible]

⊕ Coda

**Outro**

C

Gtr. 3



G5 open



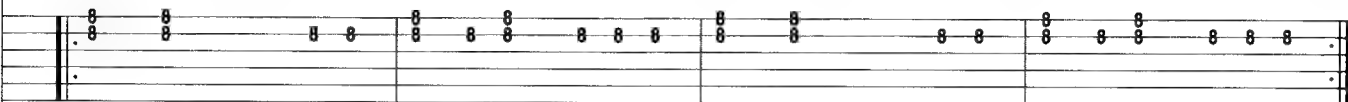
A5<sup>v</sup>



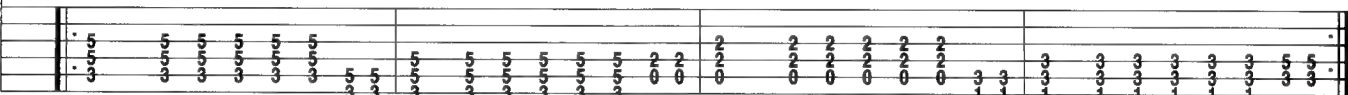
F5<sup>1</sup>



Gtr. 4



Gtr. 2

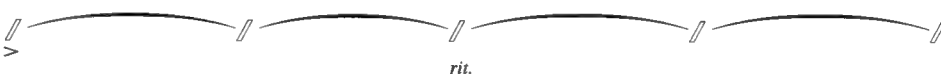


2.

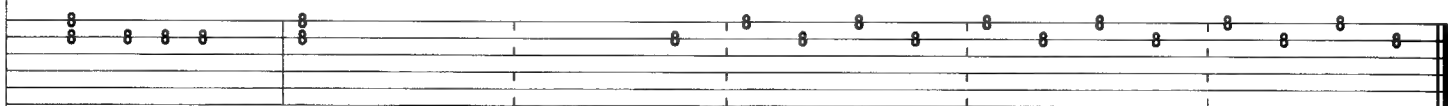
**Free Time**

C

F5<sup>1</sup>

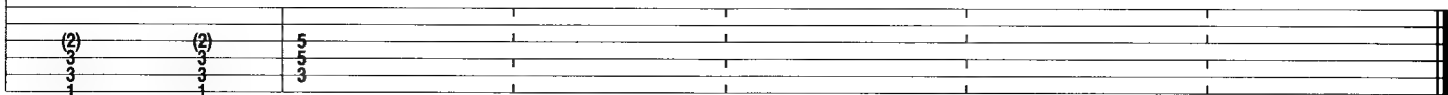


rit.



\* flick selector switch, ad. Lib

rit.

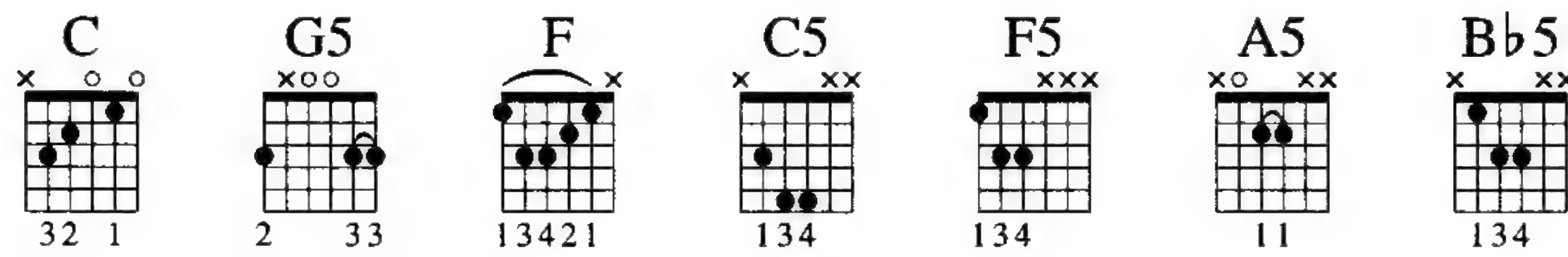


\* With neck pickup volume at zero causing intermittent signal.



# She's Automatic

Words and Music by Tim Armstrong, Matt Freeman and Lars Frederiksen



Verse  
Fast ♩ = 168

Gtr. 2 (dist.)

C G5 C G5 F G5

1. The way that she moves, — well, I was a - roused. — Em - pow - ered, im - pas - sioned by  
wast - ed some jerks, — yeah I was feel - in' so proud. — The bass and the drums, — the

Gtr. 1 (dist.)

TAB

C G5 C G5

ev - er - y move. — It's so cold out - side — we need a place to hide. — Go in -  
mu - sic's so loud. — She asked me if I — would stand — at her side. — Like

TAB

Chorus

F G5 C F

to the club — to thaw the out for the night. — } She's aut - o - mat - ic,  
glue that I would — to the end of the night. — }

TAB

\* Vocal doubled next 8 meas.



G5

so aut - o - mat ic. The way that she moves, \_ the way that she moves. \_

F G5

To Coda ⊕

1.

She's aut - o - mat - ic, so aut - o - mat - ic. The way she moves. \_

2. She said she

2.

Interlude

C5 F5 A Bb C5

⑤ ⑤

open lfr

Gtr. 1

(cont. in notation)

moves. \_ Yeah.

Gtr. 2

(cont. in slash)

10	10	10	9	9	9	10	10	12	12	12	12	12	12	12	12	10	10	10	9	9	9	10	12	12
X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X	X
8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8

F5 A5 Bb5 C5 F5 A Bb C5

⑤ ⑤  
open 1fr

10 10 10 10 10 10 9 9 9 10 10 12 12 12 12 12 12 12 12 10 10 10 9 9 9 10 12 12

Verse

F5 A5 Bb5 C5 Gtr. 2

(cont. in notation)

Gtr. 2 tacet  
\* C

G5

3. My head was spin - - nin' a mil - lion miles an ho - ur. The

Gtr. 1

(cont. in slash) *mp* w/ slight dist.

0 0 0 0 0 0 3 3 0 0 0 0 0 0 3 0

\* Chord symbols reflect basic tonality.

F G5 C G5

chance I was tak - - in', I get anx - ious a - round — her. She put her head on my shoul - - der, I

1 1 0 0 0 0 3 3 0 0 1 1 1 1 1 1 0 0 0 0 0 0 3 0

C

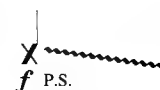
G5

F

G5 C

D.S. al Coda

Gtr. 2



start - ed to hold \_\_\_\_ her. Swing - in' and sway - - in', the morn - ing be - gun. \_\_\_\_

*f* P.S.

(3)

## ⊕ Coda

## Outro

C5

F5

A B♭  
 (5) (5)  
 open lfr

(cont. in notation) Gtr. 1

moves. \_\_\_\_ Yeah. I said the way she moves. \_

Gtr. 2 (cont. in slash)

(5)

C5

F5

A B♭  
 (5) (5)  
 open lfr

C5

F5

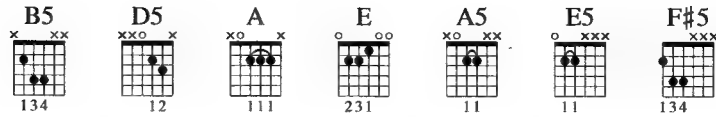
C5

Yeah. I said, the way she moves. \_

(5)

# Old Friend

Words and Music by Tim Armstrong, Matt Freeman and Lars Frederiksen



## Intro

Fast Reggae ♩ = 171

**Gtr. 3 (clean)**

B5 D5 B5 D5 B5

*mf simile on repeats*

**Gtr. 1 (clean)**

**TAB**

9 9	9 9 9 9 7 9	7 7 7 9	9 9 9 9 9 9 7 9	7 7 7 9
-----	-------------	---------	-----------------	---------

**Gtr. 2 (clean)**

*mf*

**TAB**

X 7 X 7	7 X 7	7 X 7	7 7 7	7 X 7	7 X 7	7 X 7	7 7 7	7 7 7
X 9 X 9	9 X 9	9 X 9	9 9 9	9 X 9	9 X 9	9 X 9	9 9 9	9 9 9
X 9 X 9	9 X 9	9 X 9	9 9 9	9 X 9	9 X 9	9 X 9	9 9 9	9 9 9

1. 2.

To Coda 1 ⊕

D5 A E B5

**Rhy. Fill 1** **End Rhy. Fill 1**

**TAB**

7 X 7	7 X 7	7 X 7	7 X 7	5 5 5 X 5	9 X 9	9 9 9	9 X 9	9 X 9
7 X 7	7 X 7	7 X 7	7 X 7	5 5 5 X 5	9 X 9	9 9 9	9 X 9	9 X 9
9 X 9	9 X 9	9 X 9	9 X 9	7 7 7 X 7	9 X 9	9 9 9	9 X 9	9 X 9

# Chorus

Gtr. 1 tacet  
A5

E5

F#

F#

F#

F#

D5

Rhy. Fig. 1A

End Rhy. Fig. 1A

Gtr. 3

P.M.

Good morn - ing,

heart - ache.

You're like an old friend.

Come and see me a - gain, \_ soon.

Gtr. 2

Rhy. Fig. 1

End Rhy. Fig. 1

\* Vocal doubled next 8 meas.

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A, simile

\* A

E

F#m

D

Good morn - ing,

heart - ache.

You're like an old friend.

Come and see me a - gain, \_ soon.

\* Chord symbols reflect overall tonality.

## Verse

A5

Rhy. Fig. 2A

E5

F#5

D5

End Rhy. Fig. 2A

Gtr. 3

P.M.

1. Look up,

you're in

Cleve - land

a - gain. \_

A

\* Gtr. 4 Riff A

mp

End Riff A

Gtr. 2 Rhy. Fig. 2

End Rhy. Fig. 2

\*organ arr. for gtr.

Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A, 3 times

Gtr. 4: w/ Riff A, 3 times

\* A

E

F#m

D

A

E

F#m

D

sol - id line \_

that nev - er

ends. \_ I got stor - ies

that you'll nev - er

be - lieve. \_ And I

\* Chord symbols reflect overall tonality.

## Verse

Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A, 4 times

Gtr. 4: w/ Riff A, 4 times

A

E

F#m

D

A

E

know it,

I wear it.

I wear it

on my \_ sleeve.

2. There must be some thin' 'bout

3. Tes - ti - fy my love \_

for - tu - nate get preyed on by

F#m D A E F#m D

you that I liked. but right here in the rain, you know it just don't seem right. I  
for you. And I know it runs deep through your body, too. From the cold  
vulture's eyes. Eight - y - six cents in these pockets of mine. And you can

A E F#m D A E

al - ways go out, I nev - er hide. But in Cleve - land, I should - 've  
black - top to the hot con - crete. The old tin van, it ain't  
take my mon - ey, you can take my time. But you can't take my heart; it's in the

### Chorus

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A, 2 times  
Gtr. 4 tacet

F#m D A E

stayed in - side. } Good - morn - ing, heart - ache. You're like an  
so sweet. }  
cit - y, be - hind. }

\* Vocal doubled next 8 meas.

F#m D A

old friend. Come and see me a - gain, soon. Good - morn - ing, heart -

E F#m D

ache. You're like an old friend. Come and see me a - gain, soon.

2. *D.S. al Coda 1 (take repeat)*

D

### Coda 1

Gtr. 2: w/ Rhy. Fill 1  
E

Gtr. 3 //

see me a - gain, soon.

Gtr. 1

9 9

### Bridge

Gtrs. 1 & 2 tacet

A E5 F#5 D5

Rhy. Fig. 3

End Rhy. Fig. 3

Some-where in A - mer - i - ca, through the

Some-where in A - mer - i - ca, through the

Gtr. 1

(9) 7 9

Gtr. 3: w/ Rhy. Fig. 3, 3 times

A E5 F#5 D5 A E5

cit y at night. But, we were far from home,



F#5 D5 A E5 F#5 D

but you know — it was gon - na be al - right. —

Gtr. 1

*f* w/ dist.

5 5

**Guitar Solo**

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A, 2 times, simile

A E F#m D

Gtr. 1

full full full 1/4 1/4 1/4 full full

7 5 7 5 7 5 5 8 7 8 7 8 7 5 5 5 7 5 5 5 8 5 7 5 7 5 5

A E F#m D

*D.S.S. al Coda 2*

4. Well, the un -

full full 1/4 1/4 1/4

(5) 5 7 5 5 7 5 5 8 7 8 7 8 7 5 5 8 5 7 5 7 5 8 5 7 5 7 5 7 5 7

⊕ **Coda 2**

A E5 F#5 D5 A E F#5 D5 A

Gtr. 3

P.M.

play 3 times

Gtr. 2

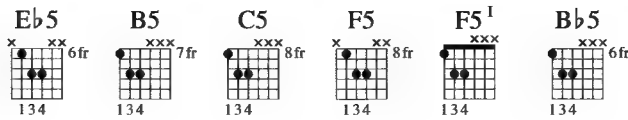
X 5 X 5 X 9 X 9 X 7 X 7 X 7 X 7 2 0 2 2 2 0

X 6 X 6 X 9 X 9 X 6 X 6 X 7 X 7 2 0 2 2 2 0

X 7 X 7 X 9 X 9 X 7 X 7 X 7 X 7 0 2 4 0 2 0

# Disorder and Disarray

Words and Music by Tim Armstrong, Matt Freeman and Lars Frederiksen



## Intro

Fast ♩ = 173

Intro

Gtrs. 1 & 2 (dist.)

Rhy. Fig. 1

*f*

End Rhy. Fig. 1 play 4 times

Chords: F, Eb5, C5, Bb, Bb5, C5

TAB

## Verse

Gtr. 2 tacet

\* F

1. Busi-ness man come shake my hand, and show me num-bers that I

2. The ground is fer-tile, and the grass is green. So man-y things

Gtr. 1

P.M. P.M. P.M. P.M. P.M. P.M.

\* Chord symbols reflect basic tonality.

Chords: C5, Bb5, F, C5, Bb5

un-der-stand. You're can-dle, I'm your burn-ing wick.

to be seen. So man-y bands to be heard.

P.M. P.M. P.M. P.M. P.M. P.M.

F

C5

Bb5

Pre-Chorus

Eb5

Gtr. 2 //

Two sides com - in' in quick. } Say good-bye when you  
Just for once, can't I \_\_\_\_\_ be ig - nored? }

P.M. P.M. P.M.

Gtr. 1

\* Vocal doubled next 2 meas.

B5 C5

see me sign. \_\_\_\_\_ Now I'm \_\_\_\_\_ cru - ci - fied.  
Cru - ci - fy -

## Chorus

Gtrs. 1 &amp; 2: w/ Rhy. Fig. 1, 4 times

F Eb5 C5 Bb Bb5 C5 F Eb5 C5 Bb Bb5 C5

- y - y - y - y \_\_\_\_\_ me. Cru - ci - fy - y - y - y - y \_\_\_\_\_ me. Cru - ci - fy -

\* Vocals doubled next 8 meas.

3rd time, To Coda 1

4th time, To Coda 2

F Eb5 C5 Bb Bb5 C5 F Eb5 C5 Bb Bb5

y - y me. Cru - ci - fy - y - y - y y \_\_\_\_\_ me. \_\_\_\_\_

## Interlude

Gtr. 1 tacet

Gr. 1 

The musical score for "Yeah." consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a common time signature (C). It contains the lyrics "Yeah." and includes dynamic markings of **ff** (fortissimo) and a "fdbk." (feedback) instruction. The middle staff is a guitar line in treble clef, marked "Gtr. 2", featuring a series of eighth-note triplets and a "flick toggle switch" instruction. The bottom staff is a drum line in common time, showing a rhythmic pattern of eighth and sixteenth notes, with a "flick toggle switch" instruction. The score is marked with "Yeah." and includes dynamic markings of **ff** and **fdbk.** (feedback).

## Bridge

Gtr, 2 tacet

Musical score for the song "East Bay, I could - n't stay." The score is in 4/4 time and features a vocal melody and a guitar accompaniment. The vocal melody is written in treble clef with a key signature of one flat (Bb). The lyrics are "East Bay, I could - n't stay." The guitar accompaniment is written in bass clef and features a rhythmic figure of eighth notes. The score includes a guitar solo section marked "Gtr. 1 Rhy. Fig. 2" and a final section marked "End Rhy. Fig. 2". The guitar solo is marked with a dynamic of *mf* and a tempo of P.M. (Poco Moderato). The guitar solo is written in bass clef and features a rhythmic figure of eighth notes. The final section is marked "End Rhy. Fig. 2" and features a rhythmic figure of eighth notes.

Gtr. 1: w/ Rhy. Fig. 2, 7 times, simile

[illegible]

**⊕ Coda 1**

3. Busi - ness man come and shake my hand,

End Rhy. Fig. 3A

End Rhy. Fig. 3

10 10 10 10 10 10 8 8 8 6 6 6 6 X X

10 10 10 10 10 10 10 10 10 7 7 7 7 X X

10 10 10 10 10 10 10 10 10 8 8 8 8 X X

8 8 8 8 8 8 X 8 8 8 6 6 6 6 X X

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A, 3 times

F5 C5 Bb5 F5

and show me num - bers that I \_\_\_\_\_ un - der - stand. You're my can - dle, I'm your

***D.S. al Coda 2***

burn - ing wick. — Two sides com - ing, two sides com - ing so quick.

**⊕ Coda 2**

F5  
 Gtr. 1  
 Ah, what the pa - pers say. \_\_\_\_\_  
 Gtr. 2  
 F5 Bb5 F5

Bb5 F5

We're caught up in the dis - ar - ray. Well, the look on their face when

Bb5 F5 Bb5 \*

we dropped the bomb. Ha, Ha! Yeah, time had us pay all a - long. Cru - ci - fy -

\* Vocal doubled till end.

### Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 4 times

F Eb5 C5 Bb Bb5 C5 F

y - y - y - y me. Cru - ci - fy - y - y - y -

Eb5 C5 Bb Bb5 C5 F Eb5 C5 Bb Bb5 C5

y me. Cru - ci - fy - y - y me. Cru - ci - fy -

Gtr. 2: w/ Rhy. Fill 1

Eb5 C5 Bb Bb5 F5

Gtr. 1

F

y - y - y y me.

### Rhy. Fill 1

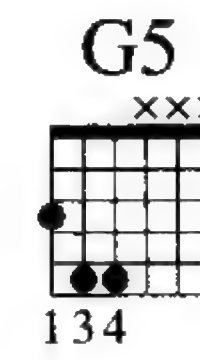
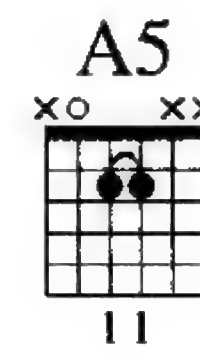
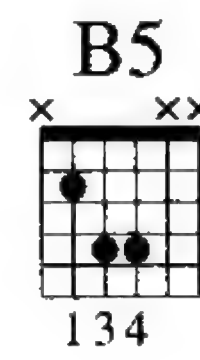
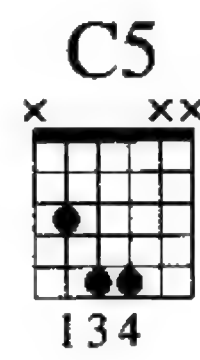
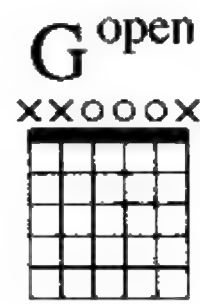
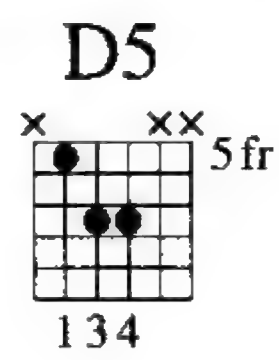
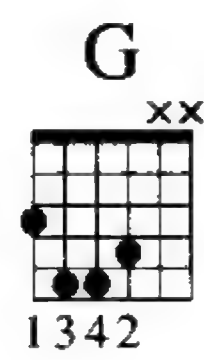
Gtr. 2

TAB



# The Wars End

Words and Music by Tim Armstrong, Matt Freeman and Lars Frederiksen



**Intro**  
Fast ♩ = 172  
Half-Time Feel

**Verse**

\* G D Csus2 G *play 4 times* \* G5 D5

1. Lit - tle Sam-my was a punk rock - er \_

Gtr. 1 (dist.)  
*mf*  
let ring throughout

TAB

\* Chord symbols reflect implied tonality. \* Chord symbols reflect basic tonality.

Csus2 G G5 D5 G Csus2 G G5

You know his moth-er nev - er un - der-stand him. \_

C G5 D

Went in - to his room and smashed his Bill - y Bragg re - cord.

**End Half-Time Feel**

G5 C G5 *band enters* D5

Did - n't want him to hear \_ that com-mu - nist lec - ture. \_

Gtrs. 1 & 2 (dist.)  
*f*  
P.M. \_ \_ \_ \_ \_

# Verse

Gtr. 2

G D5 G<sup>open</sup> C5 B5 A5

*simile on repeat*

2. Lit - tle Sam my was a punk rock - er. \_\_\_\_\_  
 3. Lit tle Sam-my was a punk rock - er. \_\_\_\_\_

Gtr. 1

(Gtr. 2 cont. in slash)

P.M. P.M. P.M. P.M.

*simile on repeat*

G D5 G<sup>open</sup>

You know his moth - er tried to take him to war. \_\_\_\_\_  
 Now it's time for you \_\_\_\_\_ to leave

P.M. P.M. P.M. P.M. P.M.

## Chorus

C5 B5 A5 G5 C5 G5

(cont. in notation)

home. }

War! Ah, Sam-my now the war is o -

Gtrs. 1 & 2

P.M. - - -



D5 G5 C5 G5

ver. War! Ah, Sam-my now we're at the war's

Fretboard diagram for the first system:

7	7	7	7	7	7	7	7	7	7	7	7	7	5	5	5	5	5	5	5	5	0	5	5	5	5	5	5	0
7	7	7	7	7	7	7	7	7	7	7	7	7	5	5	5	5	5	5	5	5	0	5	5	5	5	5	5	0
5	5	5	5	5	5	5	5	5	5	5	5	5	5	3	3	3	3	3	3	3	0	3	3	3	3	3	3	0

D5 G5 D5 C5 B5 A5 G5

Rhy. Fig. 1A End Rhy. Fig. 1A

Gtr. 2

end. We're at the war's end! We're at the war's

Gtr. 1 Rhy. Fig. 1 End Rhy. Fig. 1

(Gtr. 2 cont. in slash)

Fretboard diagram for the second system:

7	7	7	7	7	7	7	7	7	7	7	7	7	7	0	3	3	3	3	3	3	5	5	8	8	7	7	5	3
7	7	7	7	7	7	7	7	7	7	7	7	7	7	0	0	0	0	0	2	2	5	5	8	8	7	7	5	3
5	5	5	5	5	5	5	5	5	5	5	5	5	5	0	0	0	0	0	0	0	0	0	5	5	4	4	2	0

Gtrs 1 & 2: w/ Rhy. Figs. 1 & 1A, 3 times

G5 D5 C5 B5 A5 G5 D5 C5 B5 A5 G5 D5 C5 B5 A5 G5

end. We're at the war's end. We're at the war's end. Go!

To Coda ⊕

Interlude

A5 G5 D5

Gtr. 2

Gtr. 1

4th time, D.S. al Coda

play 4 times

Fretboard diagram for the interlude:

12	12	12	11	11	11	12	12	12	12	12	11	11	11	14
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

⊕ Coda

C5 B5 A5 G5 G5

Gtr. 2

Gtr. 1

Fretboard diagram for the coda:

3	3	3	3	3	3	3	3
0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0

**Words and Music by Tim Armstrong, Matt Freeman and Lars Frederiksen**

**Words and Music by Tim Armstrong, Matt Freeman and Lars Frederiksen**

## Intro

**Fast ♩ = 166**

3.

## Verse

Gtr. 3 tacet  
A5 open  
Rhy. Fig. 2

1. A cat lies a - wake\_

2. I nev-er real-ly

**End Rhy. Fig. 2**

A5

The musical score is presented in two systems. The first system shows a vocal melody in treble clef with lyrics underneath. The lyrics are: "Will the ag - on - y of her pain win her to en - light en - ment and that there's now a prize. Both for the wise and the un -". Above the melody, the notes are labeled with their corresponding scale degrees: A5, F5, and C5. The second system shows a rhythmic accompaniment in treble clef, labeled "Rhy. Fig. 3". This accompaniment consists of a series of chords and single notes, with a corresponding rhythmic notation below it. The rhythmic notation includes various note values and rests, indicating the timing of the accompaniment.

A5 open

G

Pre-Chorus

A5 open

F5

Gtr. 2

P.M.

set her con - science free? } Do you real - ly wan - na know what's hap - pen - in'?

End Rhy. Fig. 3

P.M.

P.M.

P.M.

A5 open

The musical score is written for guitar and voice. The guitar part is in standard tuning (E2-A2-D3-G3-B3-E4) and uses a capo on the 5th fret, indicated by the 'G5' and 'A5 open' labels. The key signature has one sharp (F#), and the time signature is 4/4. The guitar accompaniment consists of a steady eighth-note pattern on the strings. The vocal melody is written in treble clef and includes the lyrics: 'Do you real - ly wan - na know what's go - in' on? Hey girl, — you bet - ter'. The score is divided into four measures, each with a 'P.M.' (Percussion/Melody) label below the guitar staff.

F5 C5 G5 G

P.M. (cont. in notation)

please take a look a - round. Ex - plore your heart, — find out for your - self. —

P.M. P.M. P.M. P.M.

# Chorus

C5 F C

Jen - ny De - mi - lo, you don't care —

Gtrs. 1 & 2 Rhy. Fig. 4

\* Vocal doubled next 10 meas.

F C5 F

— noth in' — a - bout — me. Jen - ny De mi - lo, well you don't —



C G5 F5

Gr. 2

P.S.

care noth - in' 'bout me.

Gr. 1

End Rhy. Fig. 4

(Gr. 2 cont. in slash) P.M.

(cont. in slash, 2nd time)

Interlude

Gr. 2: w/ Rhy. Fill 1, 1st time  
Gr. 1: w/ Rhy. Fig. 1, 3rd time  
Gr. 2: w/ Rhy. Fill 2, 2nd time

C5 G5 A5 open F5 A5 open F5 E5

Gr. 1

P.M.

Gr. 3

full

10

P.S.

Verse

Gr. 1: w/ Rhy. Fig. 3, 2 times  
Gr. 2: w/ Rhy. Fig. 2, 2 times  
Gr. 3: tacet  
A5

F5 C5 G

3. A - bout me! A - bout me! A - bout me! Yeah, yeah a - bout me! \_\_

A5 F5 C5 G

A - bout me! A - bout me! A - bout me! Yeah, yeah noth - in' 'bout

Rhy. Fill 1

Gr. 2

TAB

Rhy. Fill 2

Gr. 2

ff P.S.

TAB

## Chorus

Gtr. 1: w/ Rhy. Fig. 4, simile  
Gtr. 2: w/ Rhy. Fig. 4, 1st 6 meas.

C5 F C F

me. Jen ny De mi - lo, you don't care \_\_\_\_ noth - in' \_\_\_\_ a - bout \_\_\_\_

\* Vocal doubled next 12 meas.

C5 F C5 Rhy. Fig. 5 G5

Gtr. 2



me. Jen - ny De - mi - lo. Well, you don't — care — noth - in' 'bout —

Gtr. 1: w/ Rhy. Fig. 4, last 4 meas., 3 times  
Gtr. 2: w/ Rhy. Fig. 5, 1 1/2 times

F5

C

G

End Rhy. Fig. 5

me. I said, you don't care noth - in' 'bout

me. I said, you don't care noth - in' 'bout

The musical score for 'I Said You Don't Care' consists of three staves. The top staff is for F5, the middle for Gtr. 2, and the bottom for a bass instrument. The F5 part has lyrics 'me.' and 'I said you don't care,'. The Gtr. 2 part has the lyric 'let ring'. The bottom staff shows fret numbers (6, 5, 6, 5, 6, 5) and includes a double bar line with a repeat sign. The score is in 4/4 time and features a key signature of one sharp (F#).

G5 F5 C

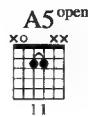
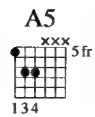
Gtr. 1

care, care!

# As Wicked

Words and Music by Tim Armstrong, Matt Freeman and Lars Frederiksen

Intro  
Fast ♩ = 165



Gr. 2 (dist.)  
D5  
f

Rhy. Fig. 1

End Rhy. Fig. 1

Gr. 1 (heavy dist.)

Gr. 1 (heavy dist.)

TAB

Gr. 1: w/ Rhy. Fig. 1, simile

D5

One, two, three, four!

Gr. 1: w/ Rhy. Fig. 1

D5

Rhy. Fig. 1A

G5

D5

G5

D5

G5

A5

G5

End Rhy. Fig. 1A

(cont. in slash)

Verse

D5

Gr. 2

Gr. 2 tacet  
\* G5

D5

A5

1. I saw an old man on the street. \_ He was in a dump - ster \_ look-in' for some-thin' to eat.  
3. I know this girl she's bare-ly a-live. She's all hag-gard, she's on - ly twen - ty five.

Riff A

simile on repeat

End Riff A

TAB

\* Chord symbols reflect overall tonality.

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As wick - ed as an - y - thing \_ could \_ be.



**Bridge**

1.

D5 G5 A5 G5 D5

Gtr. 2

Na, na, na, na, na, na, na, — na, na. Na, na, na, na, na, na, na, — na, na.

Gtr. 1

\* Ties apply to repeat only.

2.

**Guitar Solo**

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 2 times, simile

D5 G5 D5 G5

E ⑥ 12fr

na, na. Yeah!

Gtr. 3 (dist.)

*f*

full

D5 G5 A5 G5 D5 G5

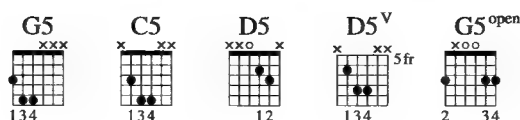
**Coda**

D.S. al Coda

Gtrs. 1 & 2 D5

# Avenues & Alleyways

Words and Music by Tim Armstrong, Matt Freeman and Lars Frederiksen



## Intro

Fast ♩ = 166

G5

Gtr. 3 (dist.)

*f*

Gtr. 1 (dist.)

First system of music for Gtr. 1 (dist.). It consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The staff contains a series of eighth notes, starting with a forte (*f*) dynamic. Below the staff is a TAB (Tuning) section with two staves, each containing a sequence of numbers (0, 1, 2, 3) representing fret positions.

Gtr. 2 (dist.)

Second system of music for Gtr. 2 (dist.). It consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The staff contains a series of eighth notes, starting with a forte (*f*) dynamic. Below the staff is a TAB (Tuning) section with two staves, each containing a sequence of numbers (0, 1, 2, 3) representing fret positions.

C5

G5

Third system of music. It consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The staff contains a series of eighth notes, starting with a forte (*f*) dynamic. Below the staff is a TAB (Tuning) section with two staves, each containing a sequence of numbers (0, 1, 2, 3) representing fret positions.



D5 C5 G5

P.S.

1. I  
3. I  
(Hey, hey, hey!)

**Verse**  
Gtr. 1 tacet  
G5  
Rhy. Fig. 1A

End Rhy. Fig. 1A

Gtr. 3

fig - ured out the prob - lem and the prob - lem is you. You  
2. Ac - tions could e - raise prob - lem and all the fear prob - lem that we suf - fer. You  
fig - ured out the prob - lem and the prob - lem is you. You

Gtr. 2 Rhy. Fig. 1

End Rhy. Fig. 1

P.M. P.M. P.M. P.M. P.M.

Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A, 3 times  
G5 C5 G5

did - n't see us com - in', now there's no - thin' you can do. Times are gon - na change...  
Peo - ple seg - re - gat - ed, no one un - der - stands each o - ther. He's a diff - 'rent co - lor, but  
did - n't see us com - in', now there's no - thin' you can do. He's a diff - 'rent co - lor, but



Gtrs. 2 & 3: w/ Rhy. Figs. 3 & 3A, simile

Gtr. 1: w/ Fill 1, 1st time

D5 C5 G5

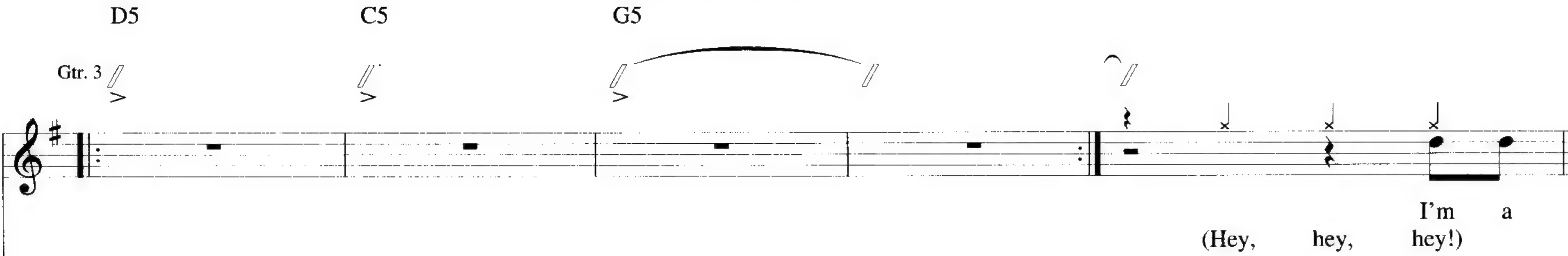


ev - 'ry al - ley - way \_\_\_ and ev - 'ry av - e - nue. (Hey, hey, hey!)

1. 2.

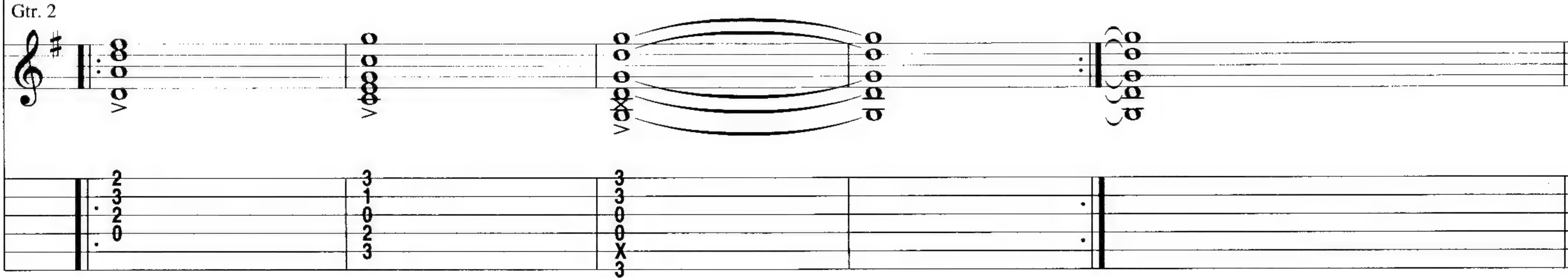
Gtr. 1: w/ Fill 1, 2nd time  
G5

D5 C5



(Hey, hey, hey!) I'm a hey!

Gtr. 2



(Hey, hey, hey!) I'm a hey!

Outro-Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 3, 2 times  
D5

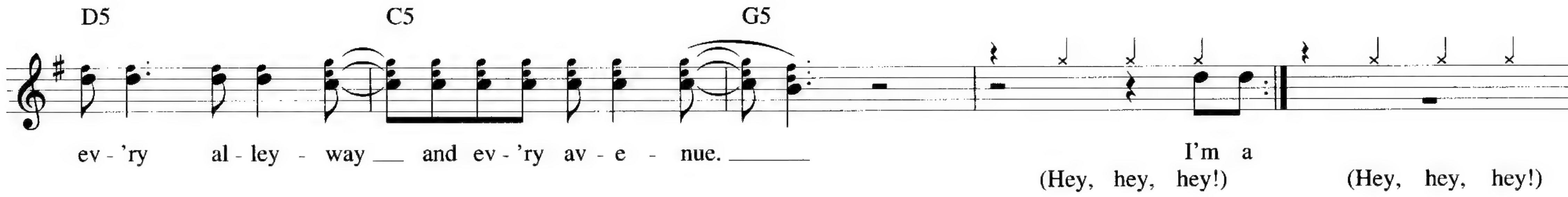
C5 G5



bat - ter - ing ram \_\_\_ com - in' through to you. In

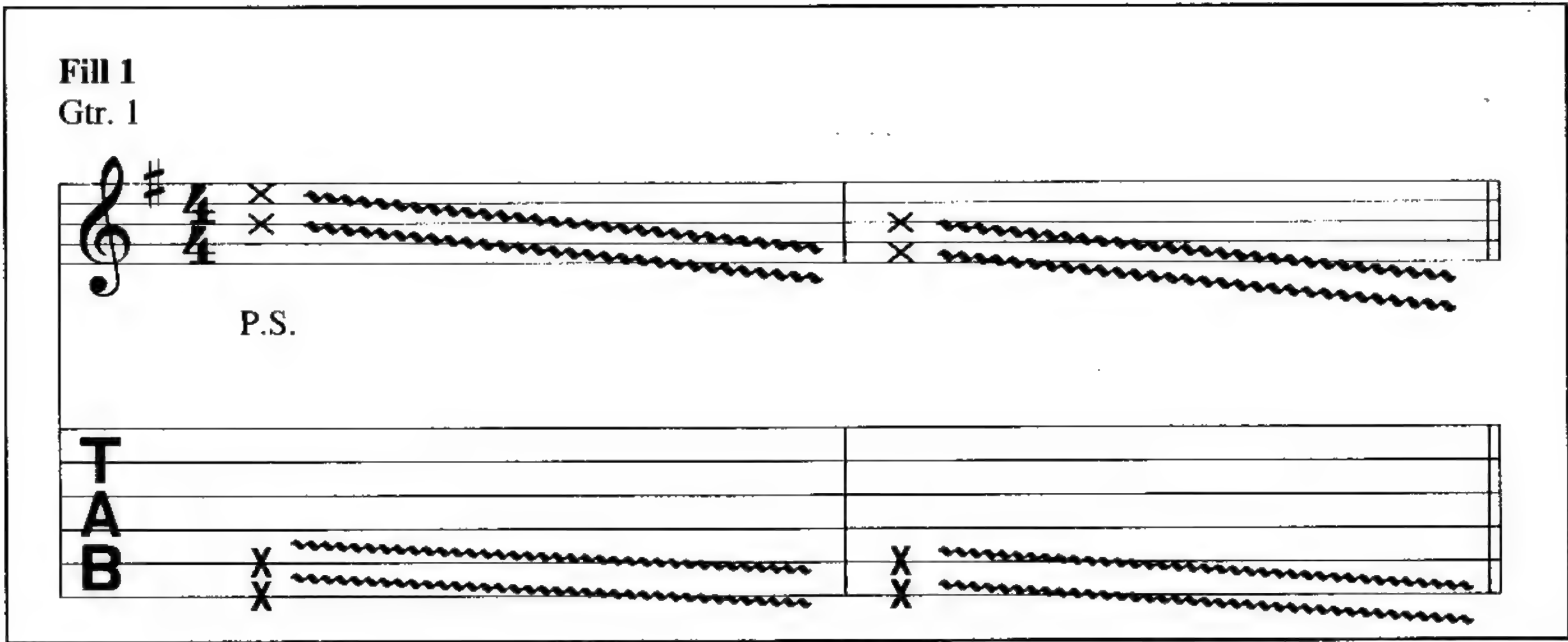
1. 2.

D5 C5 G5



ev - 'ry al - ley - way \_\_\_ and ev - 'ry av - e - nue. (Hey, hey, hey!) I'm a (Hey, hey, hey!)

Fill 1  
Gtr. 1



P.S.

TAB

# Free Time

D5

C5

G5

Gtr. 3

Gtr. 2

Gtr. 1

P.S.

steady gliss.

\* With neck pickup volume at zero, flick selector in designated rhythm.

Begin Fade

G5 open

Fade Out

rit.

rit.

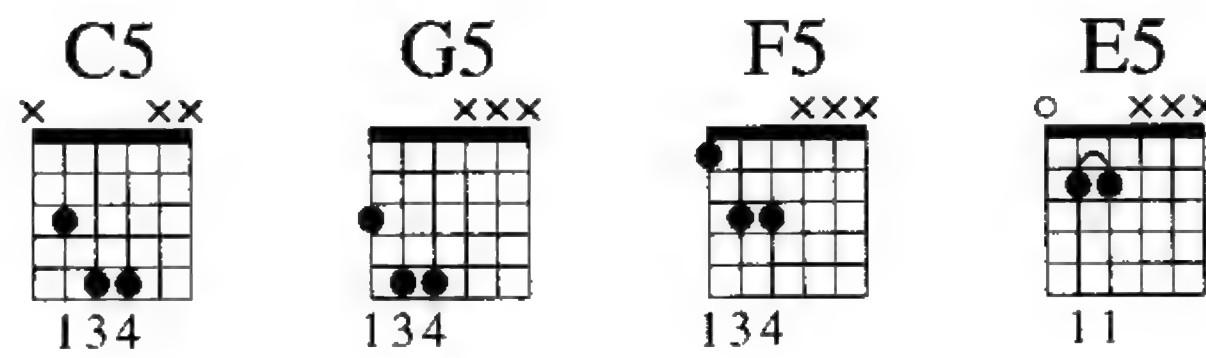
rit.

\* flick selector



# The Way I Feel

Words and Music by Tim Armstrong, Matt Freeman and Lars Frederiksen



## Intro UpTempo Rock ♩ = 140

Chord progression: F5 E5 D5 C5 B5 A5 F#5 G5 F#5 G5 F#5 G5 F#5 G5

Gtr. 1 (dist.)

Gtr. 3 (dist.)

Gtr. 2 (dist.) *divisi*

Gtr. 3 tacet

(cont. in slash)

(cont. in slash)

## Double-Time Feel

C5

G5

Rhy. Fig. 1

Gtrs. 1 & 2

Gtr. 3

End Rhy. Fig. 1

Gtrs. 1 & 2: w/ Rhy. Fig. 1  
C5

End Rhy. Fig. 1





# Pre-Chorus

G5

C5

End Rhy. Fig. 2

G5

Rhy. Fig. 3

plic - t - ty kills. } You say that \_ I'm diff - 'rent. You say that \_ I'm diff - 'rent. The  
 \_ en - e - mies.

P.M. P.M.

# Chorus

F5

C5

End Rhy. Fig. 3

Rhy. Fig. 4A

on - ly \_ thing diff - 'rent \_ is the way I feel a - bout \_ you. \_ Na, na, na, na. \_

P.S.

Rhy. Fig. 4

\* Vocal doubled next 7 meas.

G5

End Rhy. Fig. 4A

Na, na, na, na, na, na, na.

full full full full full full full full

Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A

C5

1. 2. *D.C. al Coda*

Na, na, na, na. Na, na, na, na, na, na, na.

2. You

⊕ *Coda*

**End Double-Time Feel**

**Verse**

Gtr. 2: w/ Rhy. Fig. 2

F5

E5

G5

C5

3. If I knew back then what I know now. That it would

Gtr. 3 *8va*

Gtr. 1 *loco*

F5

E5

G5

F5

E5

all turn out like this, ah, I'd sit back, and I'd

**Pre-Chorus**

Gtr. 2: w/ Rhy. Fig. 3

G5

G5

C5

watch you squirm. 'Cause you say I'm diff-'rent. You say I'm diff-'rent, man. Ah,

F5

the on - ly thing diff - 'rent is the way I feel a - bout \_\_\_\_ you!

P.S.

# Chorus

## Double-Time Feel

Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A

C5

G5

Na, na, na, na. Na, na, na, na, na, na.

\* Vocal doubled till end.

Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A

C5

G5

Na, na, na, na, na, na, na, na, na, na.

Gtr. 3

Gtrs. 3 & 4 tacet

F5 E5 D5 C5 B5 A5 G

Gtr. 3

Gtr. 1 divisi

Gtr. 1

Gtr. 4 (dist.) *f*

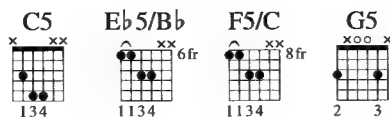
Gtr. 2 divisi

Gtr. 2



# Adina

Words and Music by Tim Armstrong and Matt Freeman



## Intro

Free Time

Fast Punk ♩ = 152  
Double-Time Feel

C5  
Rhy. Fig. 1

Eb5/Bb

F5/C

C5

Eb5/Bb

F5/C

C5

\*Gtr. 2 (dist.)

(4 sec.)

Screamed: Let's Go! (Hey, hey! Hey, hey!)

Gtr. 1 (dist.)

*f* full full full full

TAB

\* Two gtrs. arr. for one.

Eb5/Bb F5/C C5

Eb5/Bb F5/C

G

G5

⑤

3fr

P.M.

Hey, hey! Hey, hey!)

full full full full

TAB

End Rhy. Fig. 1

P.M.

P.M.

P.M.

(cont. in notation)

8va

TAB

# Verse

Gtr. 1 tacet

Gtr. 2: w/ Rhy. Fig. 3, 3 1/2 times, 3rd time, simile

C5

F5/C

C5

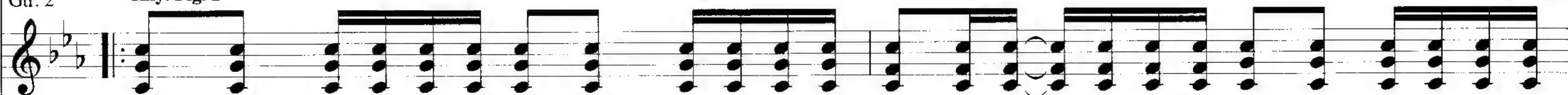


1., 3. I want to go where the ac - tion is, I want to fly through the ur - ban - blight. \_  
2. Beat up Chev - y with a trail - er in tow is what they call home now. \_  
- \*gain.

Gtr. 2

loco  
Rhy. Fig. 2

End Rhy. Fig. 2



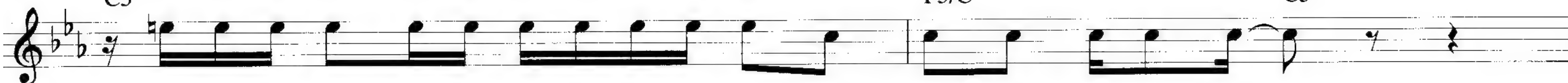
\* Chorus Vocal on repeat.

Gtr. 2: w/ Rhy. Fig. 2, 3 times, 1st & 2nd times, simile

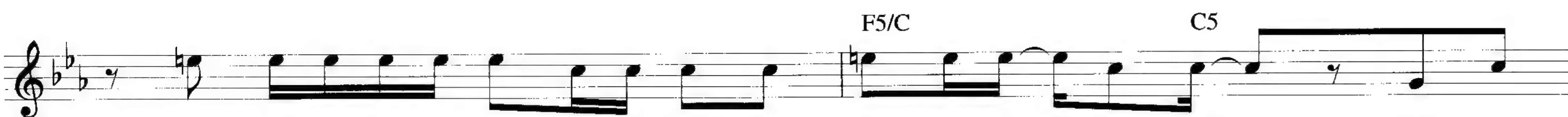
C5

F5/C

C5



I want to live like a shad - ow in the dark, and on - ly move at night. \_  
One more hill or riv - er to cross on the way to an - oth - er town. \_



A sto - ry 'bout a one sto - ry house that lets the win - ter bleed. \_ Twen - ty -  
Cry - in' in her beer and al - ways run - nin' a - way.

Gtr. 2: w/ Rhy. Fill 1, 3rd time

F5/C

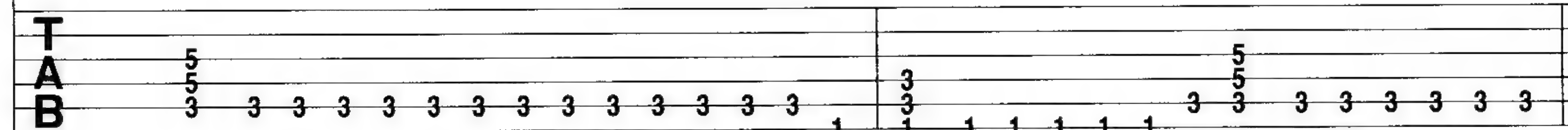
C5



one years old, and no mon - ey to read. \_  
May - be not so much run - nin' but hopin' for bet - ter days. \_

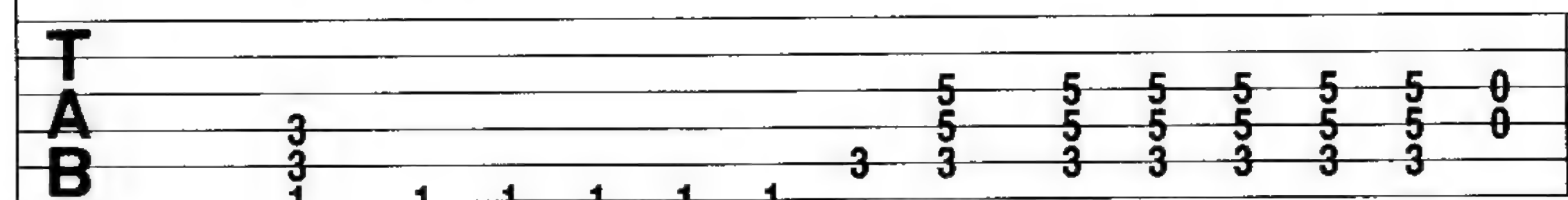
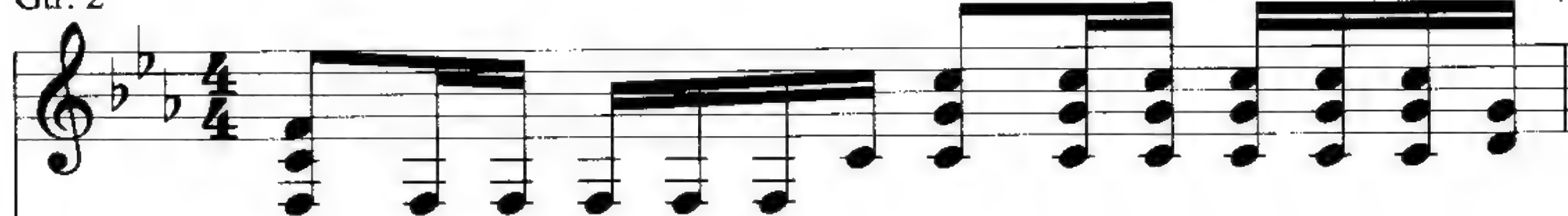
## Rhy. Fig. 3

Gtr. 2



## Rhy. Fill 1

Gtr. 2



# Chorus

G5

How'd she know the roof would cave in o - ver and o - ver a - gain?

Gtr. 2

*simile on repeats*

To Coda

Beat up, bruised, a re - cord that's bro - ken. A - din - a's cry - ing a -

G

## Guitar Solo

Gtr. 2: w/ Rhy. Fig. 1, simile

C5 Eb5/Bb F5/C C5 Eb5/Bb F5/C C5 Eb5/Bb F5/C Eb5/Bb F5/C

gain.  
(Hey, hey! Hey, hey! Hey, hey! Hey, hey!)

Gtr. 1

full full full full full full full full

G5



$\delta va$ 

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a guitar accompaniment line. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is written in a treble clef and features a series of eighth-note chords. The guitar part is written in a bass clef and consists of a single line of numbers representing fret positions. The first line of the guitar part contains 28 numbers, with a double bar line after the 14th number. The second line of the guitar part contains 14 empty spaces, corresponding to the 15th through 28th measures of the song.

**Vocal Melody:**

The melody is written in a treble clef with a key signature of one flat (B-flat). It consists of a series of eighth-note chords. The notes are: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, A58, Bb58, C59, D59, E59, F59, G59, A59, Bb59, C60, D60, E60, F60, G60, A60, Bb60, C61, D61, E61, F61, G61, A61, Bb61, C62, D62, E62, F62, G62, A62, Bb62, C63, D63, E63, F63, G63, A63, Bb63, C64, D64, E64, F64, G64, A64, Bb64, C65, D65, E65, F65, G65, A65, Bb65, C66, D66, E66, F66, G66, A66, Bb66, C67, D67, E67, F67, G67, A67, Bb67, C68, D68, E68, F68, G68, A68, Bb68, C69, D69, E69, F69, G69, A69, Bb69, C70, D70, E70, F70, G70, A70, Bb70, C71, D71, E71, F71, G71, A71, Bb71, C72, D72, E72, F72, G72, A72, Bb72, C73, D73, E73, F73, G73, A73, Bb73, C74, D74, E74, F74, G74, A74, Bb74, C75, D75, E75, F75, G75, A75, Bb75, C76, D76, E76, F76, G76, A76, Bb76, C77, D77, E77, F77, G77, A77, Bb77, C78, D78, E78, F78, G78, A78, Bb78, C79, D79, E79, F79, G79, A79, Bb79, C80, D80, E80, F80, G80, A80, Bb80, C81, D81, E81, F81, G81, A81, Bb81, C82, D82, E82, F82, G82, A82, Bb82, C83, D83, E83, F83, G83, A83, Bb83, C84, D84, E84, F84, G84, A84, Bb84, C85, D85, E85, F85, G85, A85, Bb85, C86, D86, E86, F86, G86, A86, Bb86, C87, D87, E87, F87, G87, A87, Bb87, C88, D88, E88, F88, G88, A88, Bb88, C89, D89, E89, F89, G89, A89, Bb89, C90, D90, E90, F90, G90, A90, Bb90, C91, D91, E91, F91, G91, A91, Bb91, C92, D92, E92, F92, G92, A92, Bb92, C93, D93, E93, F93, G93, A93, Bb93, C94, D94, E94, F94, G94, A94, Bb94, C95, D95, E95, F95, G95, A95, Bb95, C96, D96, E96, F96, G96, A96, Bb96, C97, D97, E97, F97, G97, A97, Bb97, C98, D98, E98, F98, G98, A98, Bb98, C99, D99, E99, F99, G99, A99, Bb99, C100, D100, E100, F100, G100, A100, Bb100, C101, D101, E101, F101, G101, A101, Bb101, C102, D102, E102, F102, G102, A102, Bb102, C103, D103, E103, F103, G103, A103, Bb103, C104, D104, E104, F104, G104, A104, Bb104, C105, D105, E105, F105, G105, A105, Bb105, C106, D106, E106, F106, G106, A106, Bb106, C107, D107, E107, F107, G107, A107, Bb107, C108, D108, E108, F108, G108, A108, Bb108, C109, D109, E109, F109, G109, A109, Bb109, C110, D110, E110, F110, G110, A110, Bb110, C111, D111, E111, F111, G111, A111, Bb111, C112, D112, E112, F112, G112, A112, Bb112, C113, D113, E113, F113, G113, A113, Bb113, C114, D114, E114, F114, G114, A114, Bb114, C115, D115, E115, F115, G115, A115, Bb115, C116, D116, E116, F116, G116, A116, Bb116, C117, D117, E117, F117, G117, A117, Bb117, C118, D118, E118, F118, G118, A118, Bb118, C119, D119, E119, F119, G119, A119, Bb119, C120, D120, E120, F120, G120, A120, Bb120, C121, D121, E121, F121, G121, A121, Bb121, C122, D122, E122, F122, G122, A122, Bb122, C123, D123, E123, F123, G123, A123, Bb123, C124, D124, E124, F124, G124, A124, Bb124, C125, D125, E125, F125, G125, A125, Bb125, C126, D126, E126, F126, G126, A126, Bb126, C127, D127, E127, F127, G127, A127, Bb127, C128, D128, E128, F128, G128, A128, Bb128, C129, D129, E129, F129, G129, A129, Bb129, C130, D130, E130, F130, G130, A130, Bb130, C131, D131, E131, F131, G131, A131, Bb131,

Gtr. 2: w/ Rhy. Fig. 1, 1st 4 meas.

C5

E $\flat$ 5/B $\flat$     F5/C C5

E♭5/B♭ F5/C C5

E $\flat$ 5/B $\flat$     F5/C C5

E♭5/B♭ F5/C

gain.  
(Hey, hey! Hey, hey! Hey, hey! Hey, hey!)

Gtr. 1

full full full full full full

11 13 (13) 11 13 (13) 11 13 (13) 11 13 14

13 15 (15) 13 15 (15) 13 15 (15) 13 15

## C5

Gtr. 2

F5/E♭ \*

C5

(cont. in notation)

A - din - a's \_\_\_\_\_ cry - in' a - gain! \_\_\_\_\_

Gtr. 1

Gtr. 2  
*divisi*

11 10 8 11 10 8 8 8 11 11 (11) 11 11 (11) 11 11

1/4 1/2 1/2 1/2

(8) (8)

\* bass plays Eb

# Nihilism

Words and Music by Tim Armstrong, Matt Freeman and Lars Frederiksen

A7sus4



F5



C5



G5



G5<sup>III</sup>



E5



E



D5



B5



F#5



F



C



G5<sup>open</sup>



## Intro

Moderately Fast ♩ = 132

(random fdbk. & pick scrapes)  
(13 sec.)

E E5 C5 D5 E E5 C5 D5

Hey! Hey!

Rhy. Fig. 1

\* Gtrs. 1 & 2 (dist.)

*f*

TAB

\* composite arrangement

## Verse

Gtr. 2 tacet

\* G5

Cadd9

E E5 C5 D5 E E5 C5 E5 D5

Hey! Hey! 1., 2. Come in - to the un-ion dis - trict,

End Rhy. Fig. 1

Gtr. 1

*simile on repeat*

TAB

\* Chord symbols reflect basic tonality.

G5 Cadd9 G5 Cadd9

drive down on Shar-mon Palms. \_ White ghet-tos paint \_ a pic - ture,

TAB

A7sus4

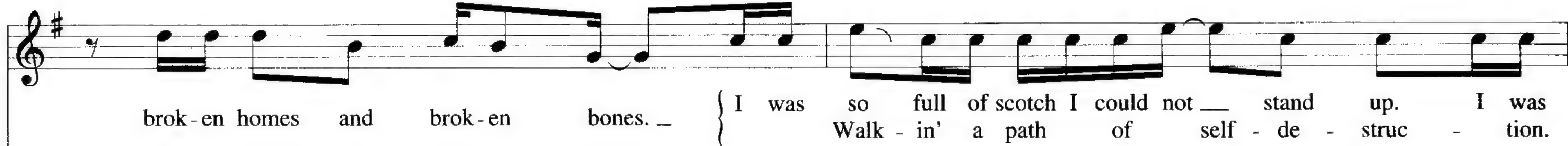
F5

C5

Gtr. 2

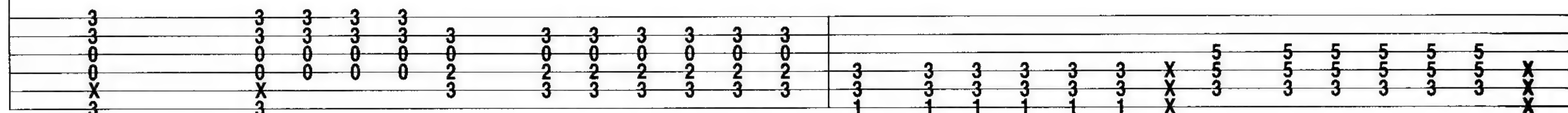
\* don't pick

*ff* P.S. (cont. in notation)



Gtr. 1

Gtrs. 1 &amp; 2



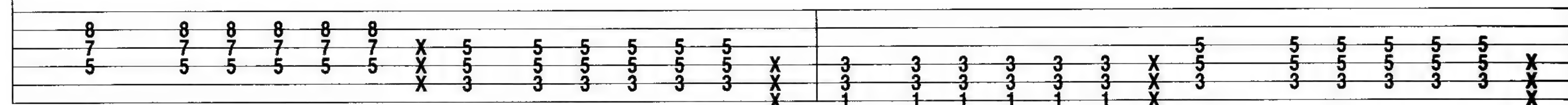
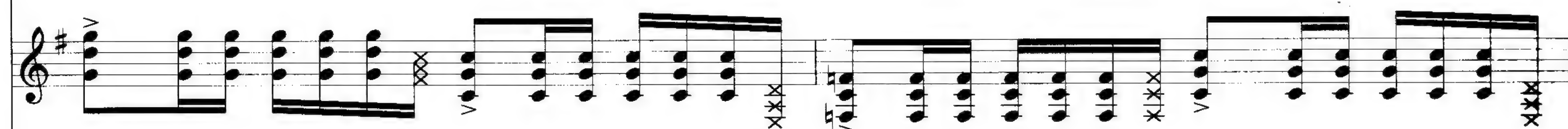
\* flick selector switch

G5

C5

F5

C5



## Pre-Chorus

G5

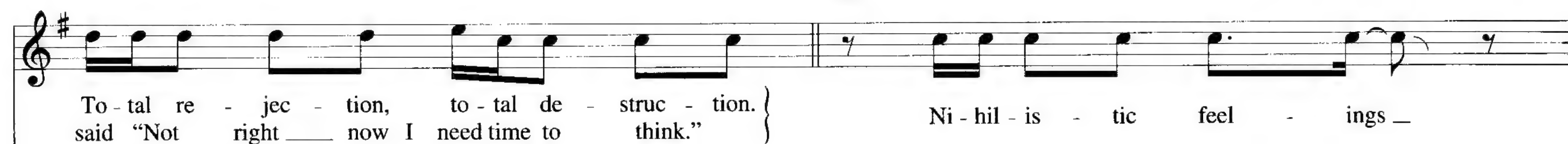
C5

F5

C5

Gtr. 2

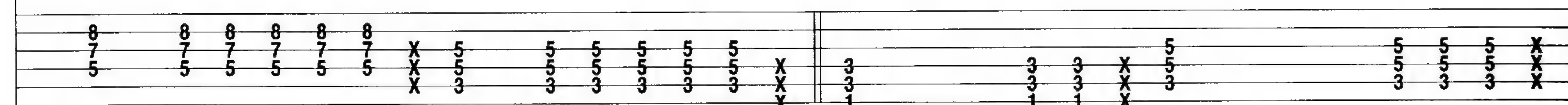
P.M.



(Gtr. 2 cont. in slash)

slight P.M.

P.M. — — — — —







# Half-Time Feel

G5 B5 C5 F#5 G5 B5 C5 F5 C5

(cont. in notation)

Voc. Fig. 1 End Voc. Fig. 1 Voc. Fig. 2

Ni - hil - is - m!

Gtrs. 1 & 2 Rhy. Fig. 3

P.M.

G5 C5 End Voc. Fig. 2 F5 C5 Bkgd. Voc: w/ Voc. Fig. 1 G5 C5

Ni - hil - is - m!

3. I was

End Rhy. Fig. 3

(Gtr. 1 cont. in slash)

## Verse

Bkgd. Voc: w/ Voc. Fig. 2, 3 1/2 times  
Gtr. 2: w/ Rhy. Fig. 3, 2 times

F C G5 open C

Rhy. Fig. 4

Gtr. 1

so full of scotch, I could not stand up. I was hit - in' the shots and I

G C F C G C

moved to a cup. Well you come in the u - nion dis - trict, and you drive down Shar-mon Palms. White

F C G C B5

Gtrs. 1 & 2

P. S.

ghet-tos paint a pic - ture, brok-en homes and brok en bones. Yeah! brok - en bones!

## Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 1

E E5 C5 D5 E E5 C5 D5 E E5 C5 D5 E E5 C5 D5 E5

Gtrs. 1 & 2

Hey! Hey! Hey! Hey!



**Words and Music by Tim Armstrong, Matt Freeman and Billie Joe Armstrong**



**Half-Time Feel** ♩ = 126

\* D5

Bm

G5

D

1. Nev-er fell in love \_ 'til I fell in love with you. \_

Gtr. 1 (clean)

*mp*

\* Chord symbols reflect basic tonality.

D

Bm

G5

D

Dsus4 D

D

Dsus2

Never know what a good time was 'til I had a good time with you. — If you

D

Bm

G5

D

wan - na get the feel - in' and you wan - na get it right, then the mu - sic's got - ta be loud. — For when the

# End Half-Time Feel

Bm

G5

D

A5

Gtr. 2  
(dist.)

open

*mf*

*f*

P. S.

mu sic hits, I feel no pain at all. You know!

*mf* *f* w/ dist.

## Verse

Faster ♩ = 134

D5

Rhy. Fig. 1A

Bm

G5

D5

End Rhy. Fig. 1A

2. Warm sum - mer night, I was drink - in' with my dad. \_\_\_\_\_  
3. Ra - di - o, Clash Mag - nif - i - cent sev - en.

Rhy. Fig. 1

slight P.M. throughout

End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1, 3 times

Gtr. 2: w/ Rhy. Fig. 1A, 2 times

D5

Bm

G5

D5

Bm

G5

D5

He tried to give me love that I nev - er had. But he gave more love to his bot - tle of wine. So  
When I was a cho - ir boy you showed me no heav-en. Two tools, sure - ly lost.

I got - ta go out, find love of an - oth - er kind.  
No re - morse, ig - nor - ing the cost.

Gtr. 2

# Pre-Chorus

A5

Here it is. Here I am. Turn it up fuck-in' loud! \_ (Ra - di -

Gtr. 2

Gtr. 1

(cont. in slash)

## Chorus

D5 B5 G5 D5 End Rhy. Fig. 2

Gtr. 1

o, ra - di - o, ra - di - o, ra - di - o, ra - di - o, ra - di - o, ra - di - o!)

Gtr. 2 Rhy. Fig. 2A

Gtr. 1: w/ Rhy. Fig. 2, 3 times  
D5

When I've got the mu - sic, well, I've got - ta place to go. \_ (Ra - di -

End Rhy. Fig. 2A

Gtr. 2: w/ Rhy. Fig. 2A

D5 B5 G5 D5

o, ra - di - o, ra - di - o, ra - di - o, ra - di - o, ra - di - o, ra - di - o!)

B5 G5 D5

When I've got the mu - sic, well, I've got - ta place to go.

1. 2.

A5 A5

Gtr. 2 / > P. S. / >

Don't ya know?

Gtr. 1

Gtr. 1

(cont. in slash)

7 5 7 5

Guitar Solo  
Half-Time Feel

D5 A5 D5 A5 D5 A5 D5 A5

Rhy. Fig. 3 End Rhy. Fig. 3

\* Gtrs. 1 & 2

Gtr. 3 (slight dist.)

*f*

full

7 5 7 8 7 7 (7) 5 7

\* loosely doubled, Gtr. 1 w/ heavy P.M.

D.S. al Coda  
End Half-Time Feel

⊕ Coda

Gtr. 1: w/ Rhy. Fig. 3, 4 times, simile  
Gtr. 2: w/ Rhy. Fig. 3, 3 times, simile

D5 A5 D5 A5 D5 A5

Gtr. 2: w/ Rhy. Fill 1  
D5 A5

full

7 5 7 8 7 7 (7) 5 7

7 5

Rhy. Fill 1  
Gtr. 2

P.M.

TAB

3 3 3 2 2 2 2 2 2 3 5

0 0 0 0 0 0 0 0 0 0 0

# Verse

Gr. 2 tacet  
G5

D

4. When I've got my mu - sic, well I've got a place to go. —

*mp* w/ clean tone

When I've got the mu - sic, well I've got a place to go. — Well, I've got a place, well I've — got a place, well

*let ring* — — — — —

G5

D

F#m7 Bm

Gr. 2

A7sus4

*mf*

*f* P. S.

I've got a place to go. — When I've got the mu - sic, well I've got a place to go. —

## Chorus

Gr. 1: w/ Rhy. Fig. 2, 2 times

Gr. 2: w/ Rhy. Fig. 2A

D5

B5

G5

D5

When I've got the mu - sic, I've got a place to go. —

When I've got the mu - sic, I've got a place to go. —

Gr. 2 tacet  
G5

D

*mp* w/ clean tone

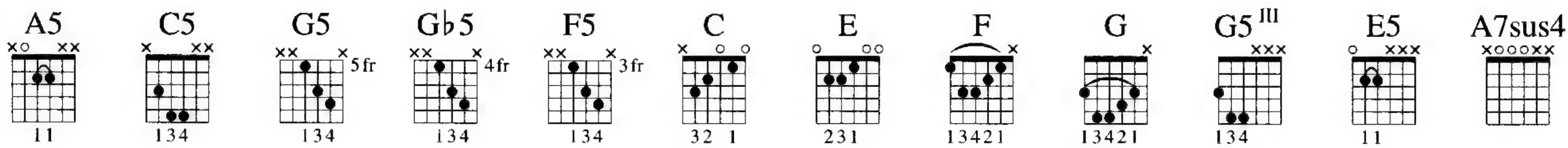
*rit.*

\* Push neck forward, then release gradually.  
WARNING: Can cause damage to guitar.



# Side Kick

**Words and Music by Tim Armstrong and Matt Freeman**



## Intro

**Fast** ♩ = 140

\*Gtrs. A5 C5 G5 A5  
1 & 2 (dist.)

1 & 2 (dist.)

[illegible]

\* composite arrangement

**§ Chorus**

A5  
Rhy. Fig. 1

Gtr. 1

*simile on repeats*

**End Rhy. Fig. 1**

7

I had a dream I was a vigilante's sidekick.

Gtr. 2 Rhy. Fig. 1A

simile on repeats

End Rhy. Fig. 1A

2 2 2 2 2 3 3 3 3 3 3 4 4 4 3 3 3 3

0 0 0 0 0 3 3 3 3 3 3 4 4 3 3 3 3

A5

C5

G5

Gb5

F5

My name is Tim. I'm a less - er known char - ac - ter.

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, 2 times

A5 C5 G5 G♭5 F5 A5 C5 G5 G♭5 F5

I had a dream I was a vig - i - lan te's side - kick. Fight-ing crime in the streets to - geth - er.

**Verse**

C E

Gr. 2 // *mp* w/ clean tone

1. Down in Oak - land, — off of West Grand, —  
2. Do not bill the — ab - ban - doned build - ings. —

Gr. 1

*mp* w/ clean tone  
simile on repeat

F G

Saint Jo - seph re - lief — home — pro — gram. —  
It's nice to sleep when — you got — a ceil - ing. —

C E

⑤ 3fr ⑥ open

slight P.M. w/ dist.

A good place — where good peo - ple get food, — yeah. —  
Neigh - bor - hood watch — said we got - ta put a stop, yeah. —



F  
⑥

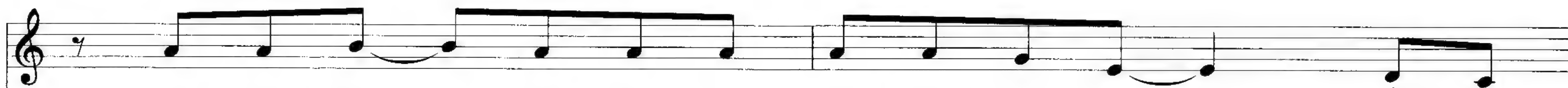
1fr



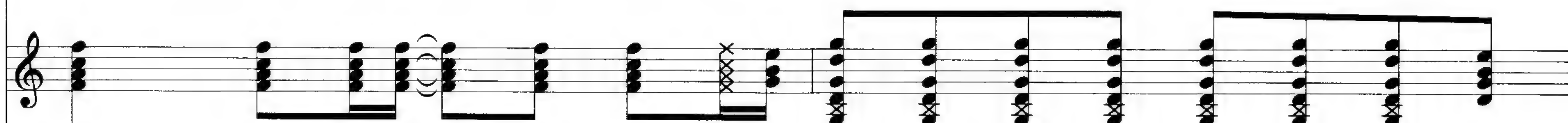
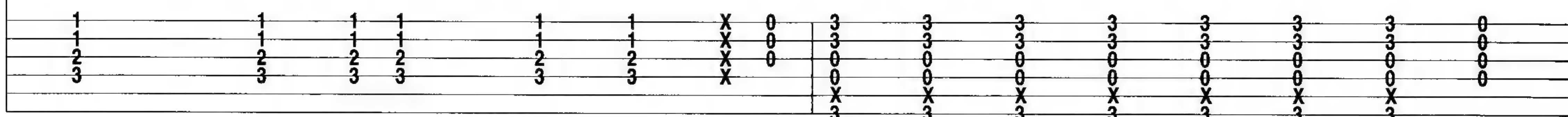
slight P.M.

G  
⑥

3fr



Help your fel - low man, a good thing to do, yeah. \_\_\_\_\_  
Can't (have) peo - ple liv - in' for free. Call to the cops, yeah. \_\_\_\_\_

*mf*

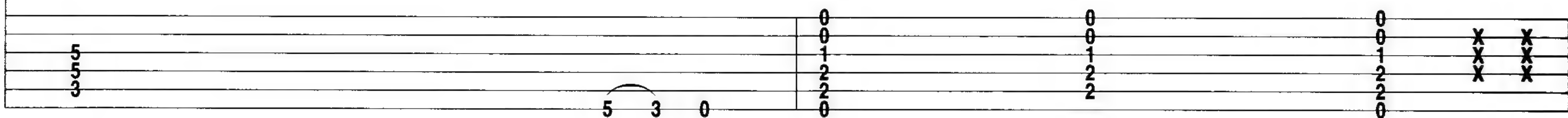
C5

*ff*

E



Gov' - ment a gen - cy said, "Be a - fraid of me. I'll  
Here comes the swat team, and, and the M - six - teen, to

*ff* w/ dist.

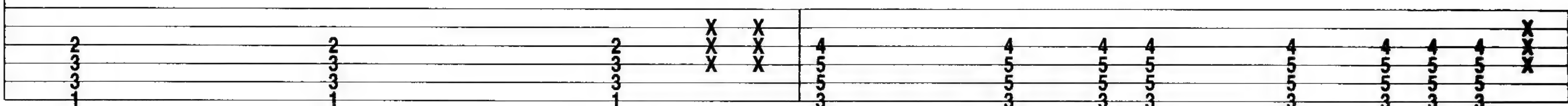
F



G



shut your doors \_\_\_\_\_ down and it won't phase \_\_\_\_\_ me."  
shoot the walls in, de - stroy the build - ing. \_\_\_\_\_



C5 E

Wol - ver - ine came through, left the a - gent for dead.  
Wol - ver - ine was sad and it made him mad.

F G

*2nd time, D.S. al Coda*

O - pened the doors back up, ev - 'ry - one in was fed.  
Ev - 'ry sin - gle cop got a bul - let in the head.

# ⊕ Coda

Gtrs. 1 & 2 A5 C5 G5 A5 C5 G5 A5 C5 G5 A5 C5 G5

(Gtr. 2 cont. in slash)

A5 C5 G5<sup>III</sup> E5 A7sus4 E5

Free Time

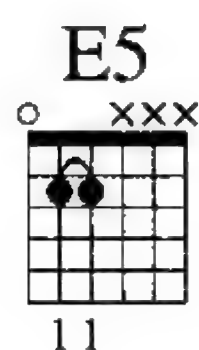
Gtr. 2

Gtr. 1

\* With neck pick up volume off, flick selector switch in random rhythm.

# Salvation

**Words and Music by Tim Armstrong and Matt Freeman**



## Intro

**Up-Tempo Rock** ♩ = 143

A5

**Rhy. Fig. 1**

D5

Gtr. 1 (dist.)

$$ff$$

P.S. —

Come on ba - by, won't you show me what you got? Yeah. \_ I want \_ your sal - va -

Gtr. 2 (dist.)

**Rhy. Fig. 1A**

P.S.

P.S.

*don't pick*

**F**

A

**E**

E

A5

P.S. — —

- tion,            whoa. \_\_\_\_\_

Come on ba - by, won't you show me what you got? Yeah. \_

**P.S.**



Verse  
A5

D5

E

End Rhy. Fig. 1

Gtr. 2

D5



(cont. in notation)



I want your sal - va - tion, whoa. 1. There's a neigh - bor - hood called Black-hawk where (2., 3.) can't be - lieve these peo - ple

End Rhy. Fig. 1A

Gtr. 1

(cont. in slash)

P.M. - - -

P.M. - - -

E

D5

A5

D5



all the rich peo - ple, ah, hide. I was down on my luck work-in' for Sal - va - tion Ar - my. The live like kings. Hid - den es - tates and



P.M. - - -

P.M. - - -

P.M. - - -

P.M. - - -



E

D5

A5

D5



shel - ter is where I re - side. I'm a Ev - 'ry day we drive in - to Black - hawk, and we dia - mond rings. rat

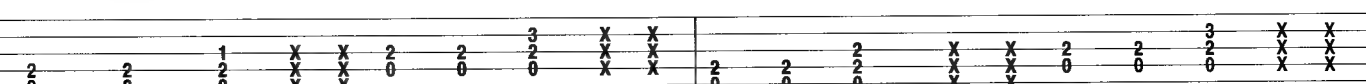


P.M. - - -

P.M. - - -

P.M. - - -

P.M. - - -



E D5 A5 D5 E D5

pick up the of - fer - ings. Mi - cro-waves, re - frig - er - a-tors for the suf - fer - ing. —  
 out on a mis - sion. I'm in your front — yard, un - der sus - pi - cion.

### Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, simile

A5 D5

— Come on ba - by, won't you show me what you got? Yeah. — I want — your sal - va -

E A5

— tion, whoa. — Come on ba - by, won't you show me what you got? Yeah. —

D5

1. I want — your sal - va - tion, whoa. — 2. I — tion, whoa. —

### Guitar Solo

D5 E5 D5 E5

Gtr. 1

P.M.

Gtr. 2

D5 E5 D5 E

P.M. > P.M.

### Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, simile

A5

D5 E

Come on ba - by, won't you show me what you got? Yeah. \_ I want \_ your sal - va - tion, whoa. \_

A5 D5

Come on ba - by, won't you show me what you got? Yeah. \_ I want \_ your sal - va -

### Outro-Chorus

1st time, D.S.  
(take 2nd ending)

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, simile

A5

E

- tion, whoa. \_ \*(3. I)  
\* 1st time only

Come on ba - by, won't you show me what you got? Yeah. \_

D5 E A5

I want \_ your sal - va - tion, whoa. \_ Come on ba - by, won't you

D5 E

show me what you got? Yeah. \_ I want \_ your sal - va - tion, whoa. \_

### Free Time

A5

### Begin Fade

### Fade Out

Gtr. 1

P.S. steady gliss.

Yeah.

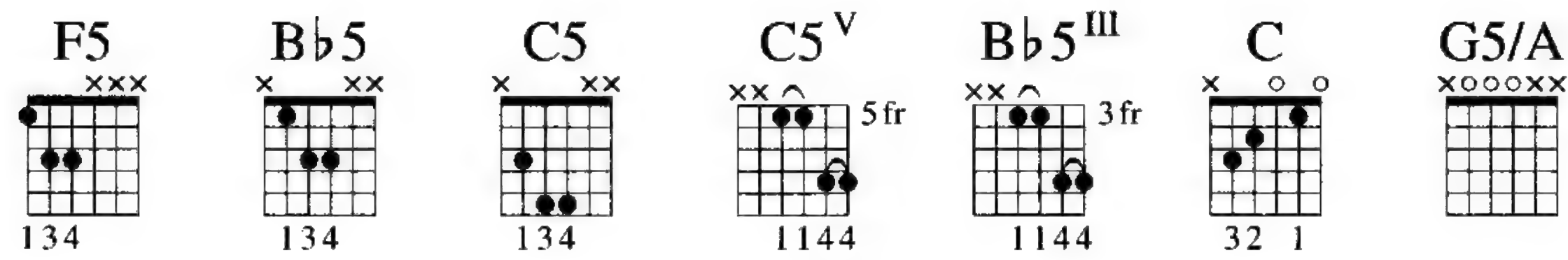
Gtr. 2

P.S. P.S.



# The Ballad of Jimmy & Johnny

Words and Music by Tim Armstrong and Matt Freeman



Verse  
Moderately Up-Tempo ♩ = 121

C F Bb C

1. Jim-my and John - ny, two friends of mine, \_ skin - heads what they claim. \_

Gtr. 1 (clean)

*mp*

TAB

F Bb C N.C. C F Bb

Out-side sim-i-lar-i-ties, but no \_\_\_\_ they don't feel the same. \_ See John-ny thinks Jim-my's a mod, \_ and

TAB

C F Bb5 E (6) open

Gtr. 2 (dist.)

*mp* *ff* P.S. (cont. in notation)

Jim-my thinks John-ny's a punk. \_ Jim-my lis - tens to Ska, \_ and John-ny likes Last Re - sort. \_

w/ dist.

TAB

\* flick pickup selector

# Verse

Faster ♩ = 134  
Double-Time Feel

C5 F5 Bb5 C5

2. Jim my and John ny in the trench - es wo, down to - night. \_  
3. Jim-my had \_\_\_\_\_ his two tone girl back of his scoot - er that night.

\* Gtrs. 1 & 2

*ff*

\* composite arrangement

F5 Bb5 C5 N.C.

Drink - in' Gui-ness, smok-in' Five - Five - Five's. Well, once \_ you're in the mid-dle ev - 'ry-thing's al - right. \_  
John - ny had \_ a jacked up Chev - y that'd blow you right off, off the line.

(Gtr. 1 cont. in slash)

## Pre-Chorus

C F Bb C Bb

⑤ ⑥ ⑤ ⑤ ⑤

3fr 1fr 1fr 3fr 1fr

Gtr. 1

P.M.

Skin-head, tats \_ and a Fred Per - ry. There's a war \_ in the cem - e - ter - y.

Gtr. 2

C G F5 Bb5 C5

⑤ ④

3fr 5fr

Start to fight, \_ stop drink - in'. What the fuck \_ were \_ they think - in'?

P.S. (cont. in slash)



**§ Chorus**  
F5

**Chorus**

F5 C5<sup>v</sup> B♭5 III

Gtr. 2

\* Jim-my and John-ny, tell — me what you're see-in'.

Gtr. 1

full

3 1 1 1 1 1 8 8 8 8 8 8 8 8 8 8

3 3 3 3 3 3 3 3 3 3 0 1 3 3 3 3 3 3

\* Vocal doubled next 7 meas.

The musical score is divided into three systems. The first system shows the guitar introduction with chords F5, C5<sup>v</sup>, and Bb5<sup>III</sup>. The second system contains the vocal melody with the lyrics "Jim-my and John-ny, tell me what you're see-in'." The third system shows the piano accompaniment, starting with a triplet marked "full" and continuing with a steady eighth-note pattern.

F5  
 C5<sup>V</sup>  
 B♭5<sup>III</sup>

Yeah, \_\_\_\_ yeah. Yeah, \_\_\_\_ yeah. \_\_\_\_

1 0 2 3 1 0 2 3 X X X X 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Gtr. 1: w/ Rhy. Fill 1, 2nd & 3rd times  
Bb5 III

F5 C5<sup>v</sup>

Yeah, \_\_\_\_ yeah. Yeah, \_\_\_\_ yeah.

**Interlude**  
Half-Time Feel

C E F5 Bb5 G5/A C E F5

⑥ open

⊕ Coda

*D.S. al Coda*  
End Half-Time Feel

Bb5 G5/A C C E F5 Bb5 G5/A C

⑥ open

**Rhy. Fill 1**

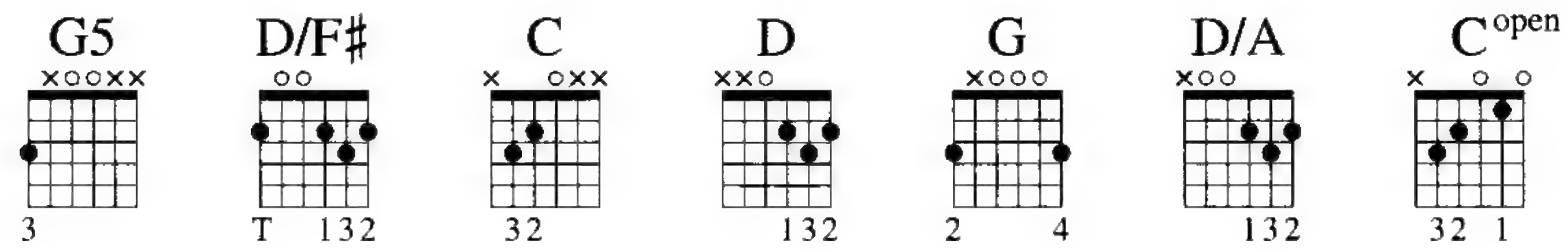
Bb5 III

Gtr. 1



# St. Mary

Words and Music by Tim Armstrong, Matt Freeman and Lars Frederiksen



## Intro

Fast Rock ♩ = 144

G5

Gtr. 1 (dist.)

*f*

Gtr. 2 (dist.)

The Intro section consists of a guitar solo and a bass line. The guitar solo is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a series of eighth notes and chords, with a dynamic marking of *ff* (fortissimo). The bass line is written in bass clef and consists of a series of eighth notes, with a dynamic marking of *ff* (fortissimo). The section is divided into three measures.

E F# E D  
⑥ ④ ④ ④  
open 4fr 2fr open

D/F#

G5

C

G5

C

G5

The first section of the song consists of a guitar solo and a bass line. The guitar solo is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a series of eighth notes and chords, with a dynamic marking of *f* (forte). The bass line is written in bass clef and consists of a series of eighth notes, with a dynamic marking of *f* (forte). The section is divided into three measures. The first measure is marked with a repeat sign and the instruction "simile on repeat".

C

G5

F# E D  
④ ④ ④  
4fr 2fr open

D

The second section of the song consists of a guitar solo and a bass line. The guitar solo is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a series of eighth notes and chords, with a dynamic marking of *f* (forte). The bass line is written in bass clef and consists of a series of eighth notes, with a dynamic marking of *f* (forte). The section is divided into three measures. The first measure is marked with a repeat sign and the instruction "simile on repeat".

# Verse

G

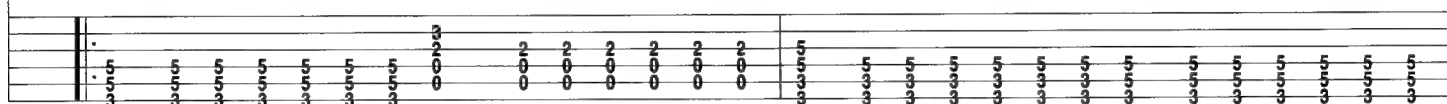
D/A

C open

G



1. She's got her tick - et, and she's wait - in' at the sta - tion. \_\_\_\_\_  
2. When I last saw her, and she was look - in' in the trou - bled. \_\_\_\_\_



D/A

C open

G

F#

E

D

G

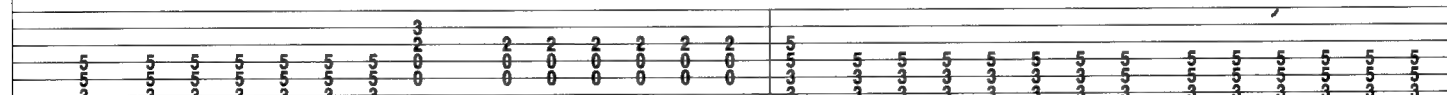
4fr

2fr

open



She's got said to get a - way, get a - way as far as she can. But  
She said, "This is the nine - ties; I'm gon - na be al - right." She



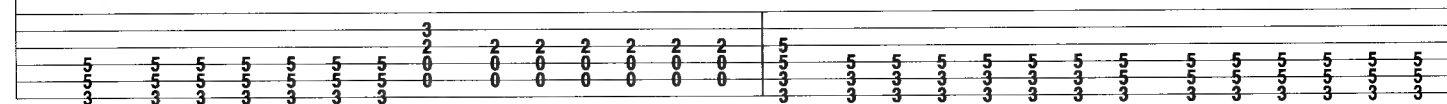
D/A

C open

G



prob - lems will a - rise as sure as the sun does shine, yeah. \_\_\_\_\_  
took the Grey - hound in to Sal - in as. \_\_\_\_\_





G D/A C open G

She's got to a get used to life liv - in' on the lam. }  
 I got a let - ter that she dropped out of sight. } Now

slight P.M. slight P.M. slight P.M. slight P.M.

**Chorus**  
 C  
 ⑤  
 3fr

Mar - y's out the door with a load - ed For - ty - four in her

slight P.M.

\* Vocal doubled next 7 meas.

G C open G C open G

hand. —



D ⑤ 5fr slight P.M. C ⑤ 3fr

Shoot - ing down the law that shot down her dear de - part - ed

To Coda ⊕ Interlude

G C open G D G5 C G5

man. \_

C G5 C G5 D

# Verse Half-Time Feel

G D C open G D

3. Shroud - ed in an - ger. En - com - passed, oh yeah. En -

C open G D C open G

com-passed by pain. — He was — your best — friend, — and you will

*D.S. al Coda*  
End Half-Time Feel

D C open G

nev - er, ev - er, ev - er see him a - gain. — Now

⊕ Coda

G5 C G5 C G5

C G5 D G5


# Guitar Notation Legend

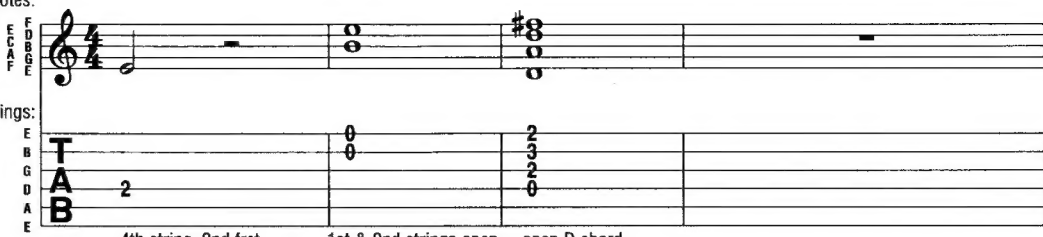
Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

**RHYTHM SLASHES** are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

**THE MUSICAL STAFF** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes: 

Strings: 

4th string, 2nd fret      1st & 2nd strings open, played together      open D chord

**HALF-STEP BEND:** Strike the note and bend up 1/2 step.



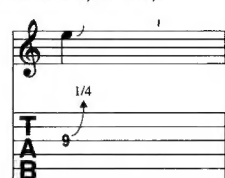
**WHOLE-STEP BEND:** Strike the note and bend up one step.



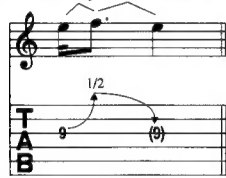
**GRACE NOTE BEND:** Strike the note and bend up as indicated. The first note does not take up any time.



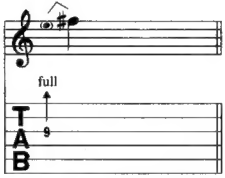
**SLIGHT (MICROTONE) BEND:** Strike the note and bend up 1/4 step.



**BEND AND RELEASE:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



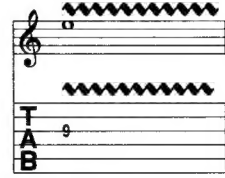
**PRE-BEND:** Bend the note as indicated, then strike it.



**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.



**WIDE VIBRATO:** The pitch is varied to a greater degree by vibrating with the fretting hand.



**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



**LEGATO SLIDE:** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



**SHIFT SLIDE:** Same as legato slide, except the second note is struck.



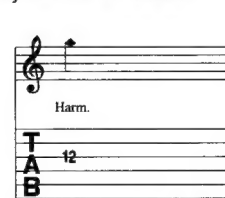
**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



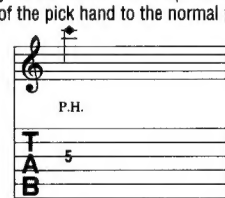
**TAPPING:** Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



**NATURAL HARMONIC:** Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



**PINCH HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



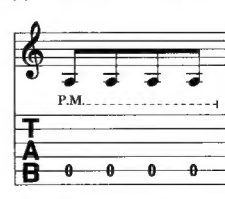
**PICK SCRAPER:** The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



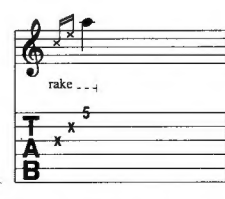
**MUFFLED STRINGS:** A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



**PALM MUTING:** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



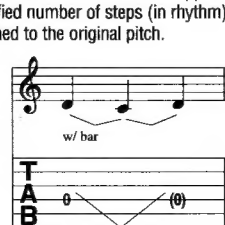
**RAKE:** Drag the pick across the strings indicated with a single motion.



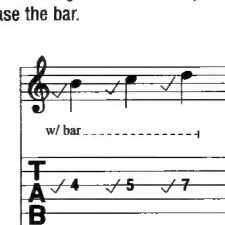
**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



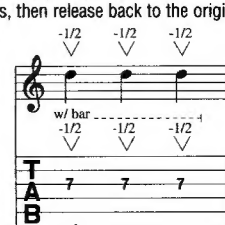
**VIBRATO BAR DIVE AND RETURN:** The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



**VIBRATO BAR SCOOP:** Depress the bar just before striking the note, then quickly release the bar.



**VIBRATO BAR DIP:** Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.





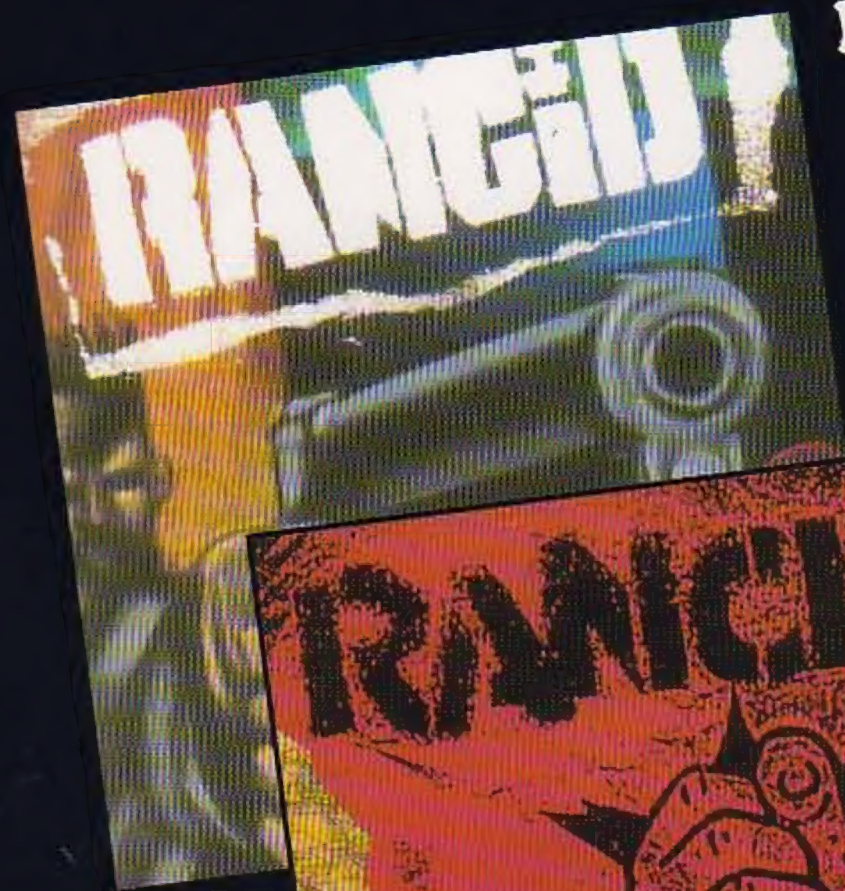
RANCID -

# AND OUT COME THE WOLVES

Maxwell Murder  
The 11th Hour  
Roots Radicals  
Time Bomb  
Olympia Wa.  
Lock, Step & Gone  
Junkie Man  
Listed M.I.A.  
Ruby Soho  
Daly City Train  
Journey to the End of the East Bay  
She's Automatic  
Old Friend  
Disorder and Disarray  
The Wars End  
You Don't Care Nothin'  
As Wicked  
Avenues & Alleyways  
The Way I Feel

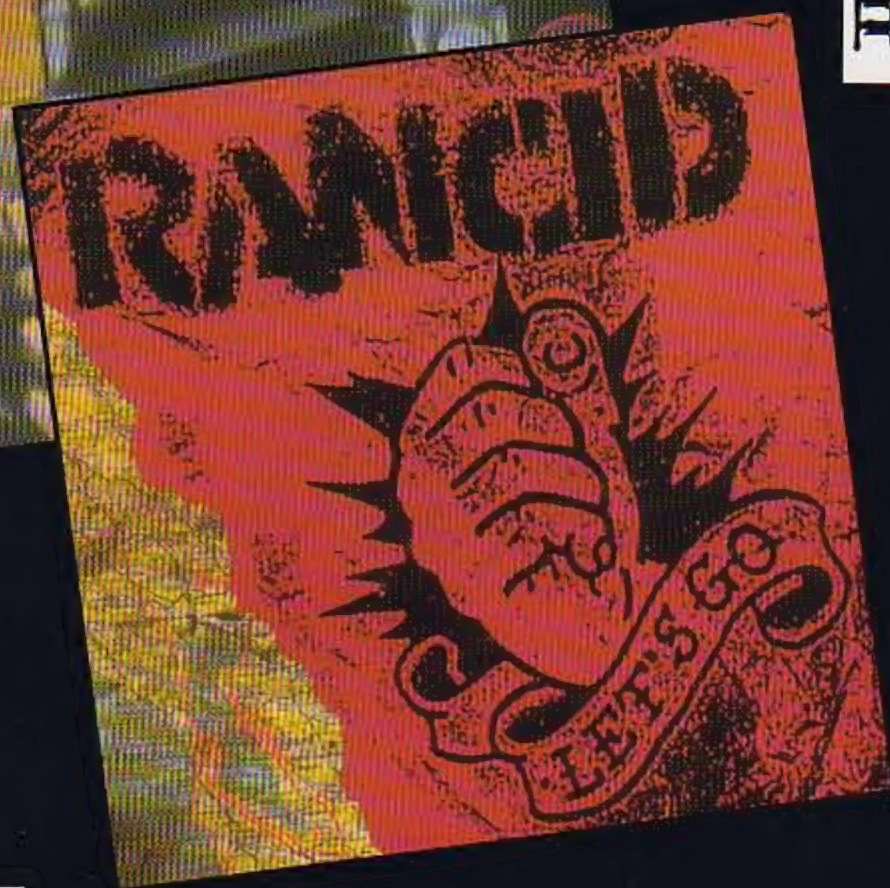


## Bonus Songs



RANCID

Adina



RANCID - LET'S GO

The Ballad of Jimmy & Johnny  
Nihilism  
Radio  
Salvation  
Side Kick  
St. Mary

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